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ABSTRACT

This Arkansas art education curriculum guide for grades 1 to 6 covers basic concepts, vocabulary, activities, and evaluation for each grade. The basic concepts to be taught throughout these grades include line, shape, color, space, drawing, painting, printing, art history, and art careers. Specific art techniques and types of arts are introduced at different grade levels. Grade 1 introduces glue and cutting, and grade 2 emphasizes collages, while grade 3 introduces movement, texture, unity and harmony, weaving, and three-dimensional art. Balance, lettering, fiber art, sculpture, and critical awareness are taught beginning in grade 4, and grades 5 and 6 include ceramics. Also included in the guide are: (1) a color wheel; (2) a resource list of organizations, associations, offices, and boards that supply information about art careers; (3) a resource list of 53 books, 14 periodicals and newspapers, 29 organizations that reproduce slides, filmstrips, and art reproductions, and 44 businesses that reproduce posters and art reproductions; (4) a resource list of six museums; and (5) a glossary of terms. Photographs and drawings are included. (DJC)

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Experience Art

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1986

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The task force members were selected for their outstanding knowledge of, experience in and commitment to art education. The task force members place a high value upon the arts and human development, preparing students for a changing world and fostering creative and aesthetic growth.

Each member brought unique and exemplary experience and knowledge to the task force and its work. Their experiences included art instruction at the elementary and secondary grade levels, art supervision, school administration, participation in state and national professional arts organizations and conferences and professional writings.

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LINE

OBJECTIVE

Students will identify thick, thin, long, short, straight, looped, curved and zigzag lines.

MATERIALS

crayons
paper

VOCABULARY

line:
curved thin thick
zigzag short
looped long
draw

RESOURCES

Don Quixote by Pablo Picasso
Woman, Bird and Star by Joan Miro

ACTIVITY

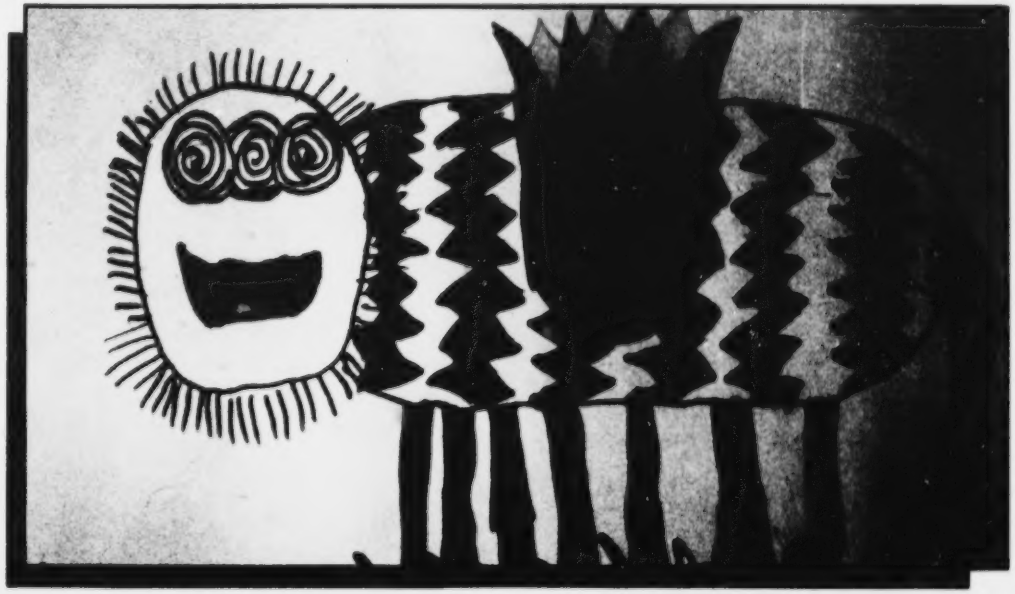
1. Introduce each line by naming and drawing it on the board.
2. Have students find examples of these lines in the classroom, art work or magazines.
3. Have students draw a person by using different kinds of lines. (See illustration.) Before students begin to draw, discuss what lines could be used (i.e., hair — zigzag, wavy, looped or curved, etc.).

EVALUATION

Can students identify thick, thin, long, short, straight, looped, curved and zigzag lines?

EXTENSION

Have students create works of art using a variety of lines with a variety of media.



1

LINE

OBJECTIVE

Students will identify lines used to outline objects in their own art work or that of others.

MATERIALS

yarn
glue
paper
pencil

VOCABULARY

outline

RESOURCES

examples of art work by Georges Rouault

2

ACTIVITY

1. Introduce the concept that some artists use lines to outline the shapes of objects. (The outline is the outside edge.)
2. Show examples of drawings and paintings with strong outlines.
3. Have students draw a large object, go over the pencil lines with glue and then glue yarn on the lines.

EVALUATION

Can students identify lines used to outline objects in their own art work or that of others?

EXTENSION

Have students produce works of art using lines to outline shapes.

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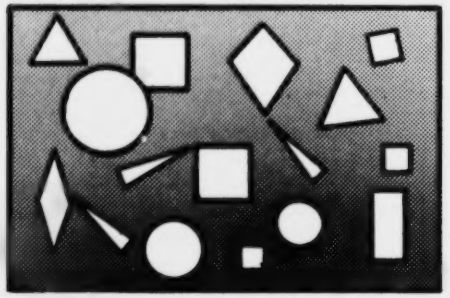
SHAPE

OBJECTIVE

Students will identify the basic geometric shapes of squares, triangles, rectangles, circles and diamonds in art work and in the environment.



MATERIALS

paper for background
art reproductions
scissors
large paper for shapes
paste or glue

VOCABULARY

geometric shapes:
- square
- triangle
- rectangle
- circle
- diamond

RESOURCES

examples of art work by Henri Matisse
The Munch Bunch and other children's stories about shape

ACTIVITY

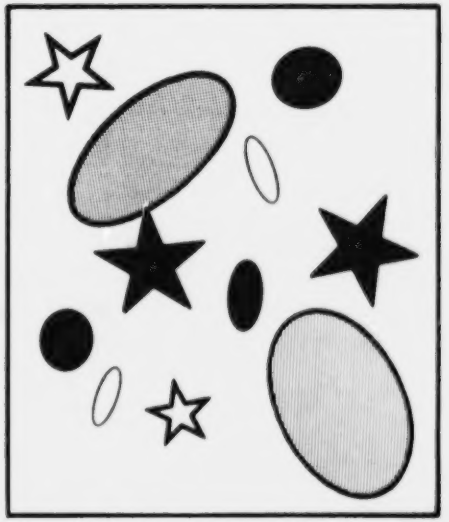
1. Review four basic shapes (circle, square, triangle and rectangle) and introduce the diamond shape.
2. Discuss each shape, and have the students find the shapes in the art room and in art work.
3. Have students find these shapes in magazines, cut them out, arrange them on paper and glue them down. They may arrange them into a design or just paste them down and label each shape.

EVALUATION

Do the students successfully identify the five basic shapes (square, triangle, rectangle, circle, diamond) in art work and in the environment?

EXTENSION

Introduce and discuss oval and star shapes and have students practice recognizing these shapes in works of art and the environment.



1

COLOR

OBJECTIVE

Students will identify red, yellow and blue as primary colors.

MATERIALS

mixing trays
red, yellow and blue paint
brushes
newspaper
water

VOCABULARY

primary colors

RESOURCES

color wheel (See illustration on page 103.)
The Tragedy by Pablo Picasso
When Do You Marry? by Paul Gauguin
Sunday Afternoon on the Island of La Grande Jatte by Georges Seurat

ACTIVITY

1. Define the primary colors as red, yellow and blue and explain that these are the basic or first colors in art and that all other colors are made from them.
2. Discuss the importance of rinsing brushes before changing colors.
3. Have students paint lines or shapes of red, yellow and blue.
4. Have students mix red and yellow to make orange, yellow and blue to make green and blue and red to make violet.
5. Encourage students to add these new colors to their designs.

EVALUATION

Can students identify red, yellow and blue as primary colors?

EXTENSION

Have students create paintings using primary colors.

COLOR

OBJECTIVE

Students will discuss how color can express feelings (happiness, sadness, excitement, etc.).

MATERIALS

painting supplies

VOCABULARY

express
emotion

RESOURCES

Water Lilies by Claude Monet
Starry Night by Vincent van Gogh

ACTIVITY

1. Discuss how certain colors make people feel happy, sad, excited, etc. (i.e., blue — sad, yellow — happy).
2. Show reproductions or examples of student work, and have students discuss how they feel.
3. Have students paint a picture using colors that will express a certain emotion. Have them caption the work (i.e., A Happy Day in My Life, The Sad Flower). Remind students always to be original.

EVALUATION

Can each student tell, in his or her own words, how at least one color makes him or her feel?

EXTENSION

Have students explain how he or she used color to express feelings in his or her art work and be able to analyze another artist's work to determine how color expresses feelings.

1

SPACE

OBJECTIVE

Students will identify spatial relationships such as back, forward, around, under, behind, over, into and away from by looking at different works of art.

MATERIALS

objects (such as a box) to illustrate vocabulary
crayons
paper

VOCABULARY

spatial relationships:

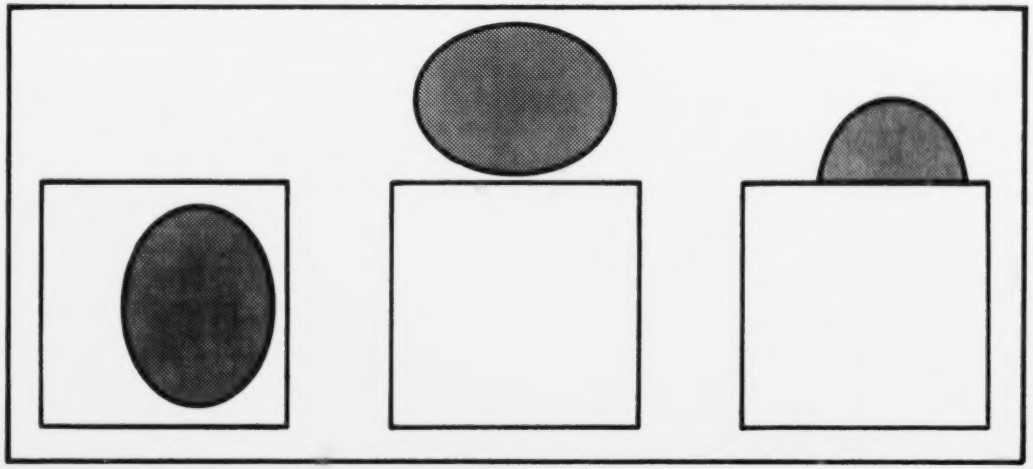
back	behind
forward	over
around	into
under	away from

RESOURCES

Girl and the Watering Can by Auguste Renoir
Bridge at Arles by Vincent van Gogh
Sunday Afternoon on the Island of La Grande Jatte by Georges Seurat

ACTIVITY

1. Introduce and demonstrate each term using objects, pictures or students.
2. Have students point out objects in art work that fit these concepts.
3. Have students draw classmates doing things on the playground to illustrate these concepts.



EVALUATION

Can students identify spatial relationships such as back, forward, around, under, behind, over, into and away from by looking at a piece of art work?

EXTENSION

Have students develop a simple paper weaving using the "over-and-under" process.

SPACE

OBJECTIVE

Students will learn to fill the entire surface of a sheet of paper with a drawing of a favorite subject.

MATERIALS

paper
crayons or markers
pencils

VOCABULARY

edge

RESOURCES

examples of student art work

ACTIVITY

1. Discuss how important it is to draw large and use the whole sheet of paper.
2. Show a small object and a large object drawn on two sheets of the same size paper, and ask students which they prefer. Tell them that large objects are easier to see far away. Mention that when they draw, they might even have their objects touch the edge of the paper.
3. Have students draw an object and fill in every space on the paper with the object, background or color.

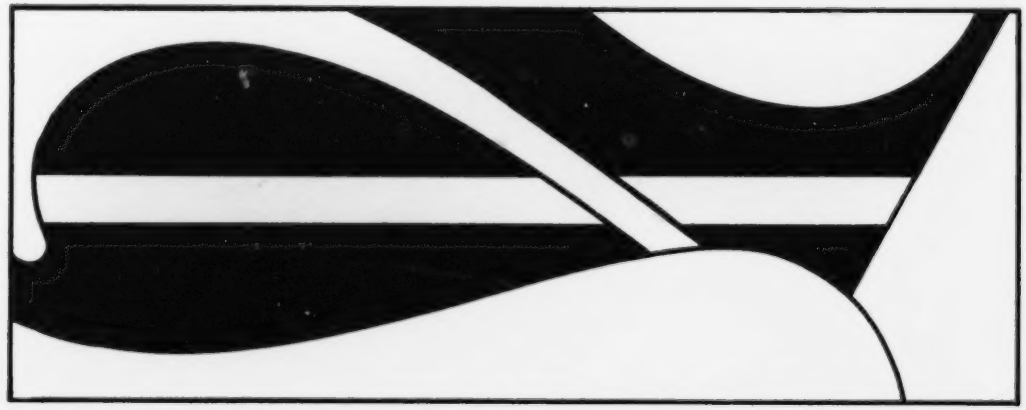
Note: As an alternative, have students make drawings with crayon and apply thinned paint to the entire paper for background. Crayon should show through paint.

EVALUATION

Can each student fill the entire surface of a sheet of paper with a drawing?

EXTENSION

Have students use large brushes to create paintings to demonstrate filling the entire surface of a sheet of paper.



1

DRAWING

OBJECTIVE

Students will draw a life-size or larger drawing.

MATERIALS

life-size sheets of bulletin board paper
crayons or markers

VOCABULARY

life-size

RESOURCES

pictures or photographs of children
magazines
pets
life-size Halloween monsters

ACTIVITY

1. Discuss life-size with students, and explain that they will draw life-size people.
2. Discuss the parts of the body with students, being sure to point out hair, eyes, mouth, ears, neck, fingers, legs, etc.
3. Discuss heights of adults and children. Remind students of the sizes of the Three Bears.
4. Have students make life-size drawings of themselves.

Note: As an alternative, have students bring pets to school and draw them.

EVALUATION

Can students draw life-size or larger drawings?

EXTENSION

Have students work together to create a mural.

PAINTING

OBJECTIVE

Students will learn to properly use and care for painting materials.

MATERIALS

brushes
water
one color of paint

VOCABULARY

dry brush
puddle

RESOURCES

none

ACTIVITY

1. Demonstrate the proper way to hold a paint brush, for example, like they hold a pencil.
2. Demonstrate the proper way to use the tip of the brush (**not** pressing it to metal or plastic edge).
3. Demonstrate cleaning the brush by swishing it gently in water, squeezing or wiping off excess water and testing it on your palm to see if it is clean.
4. Discuss and demonstrate the following painting tips:
   - Areas which are wet and painted next to each other run, so let them dry if you don't want runs.
   - When the brush doesn't have enough paint, it will cause dry brush streaks to appear.
   - When too much paint is on the brush, puddles and drips will occur. They can be avoided by wiping the brush on the paint container edge after being dipped in paint. Puddles may be removed by patting with a towel or sponge.
   - A smoother line can be created by using several short strokes instead of one long stroke.
5. Have students practice using their paint brushes.

EVALUATION

Can students properly use and care for painting materials?

EXTENSION

Have students experiment with different kinds of painting strokes using different shaped brushes (flat, round, etc.).

1

PRINTING

OBJECTIVE

Students will create mono prints.

MATERIALS

paint
paper

VOCABULARY

printing
mono print

RESOURCES

none

ACTIVITY

1. Discuss printing as the process of pressing one material against another material to create a print. Use as an example a dirty handprint on a wall.
2. Discuss mono print.
3. Have students fold paper in half, open the paper and drip paint or paint an object on the paper. Then have students refold the paper and press it with their hands. Open and view the design.

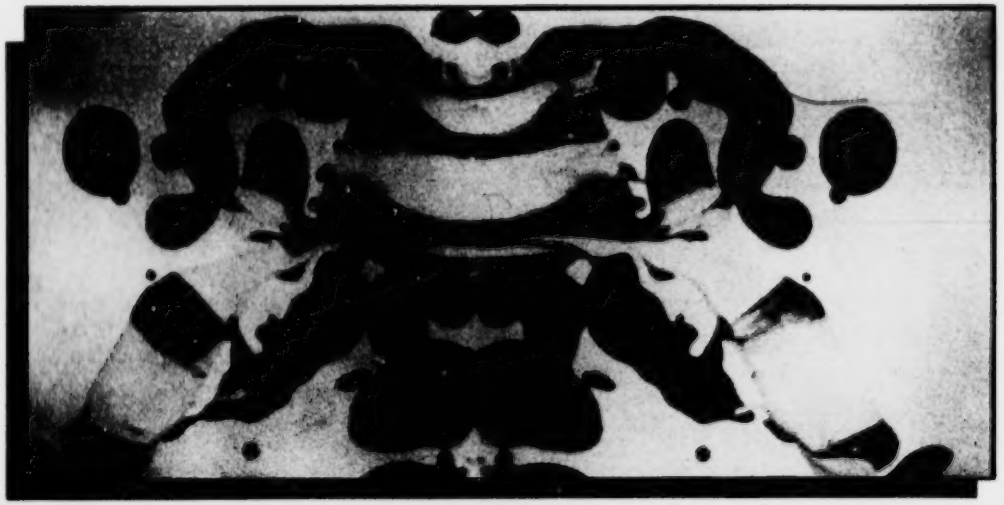
Note: Students may add more paint if desired and repeat folding and pressing.

EVALUATION

Can students create mono prints?

EXTENSION

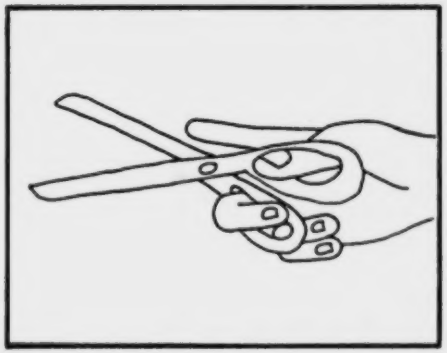
Have students create mono prints using crayon, paint or pencil.



CUTTING

OBJECTIVE

Students will describe techniques and safety procedures for using scissors and will cut out the five basic shapes.



MATERIALS

scissors
paper in various sizes

VOCABULARY

none

RESOURCES

none

ACTIVITY

1. Review procedures for cutting:
   - safety (Never run with scissors, and hold with point down, etc.)
   - holding scissors correctly
   - moving paper to cut
   - opening blades wide
   - cutting slowly
2. Discuss sizes: big, small, bigger, biggest, etc.
3. Demonstrate how to cut a rectangle (long cut across top of paper, short cut down the side, long cut across, short cut up the side); triangle (cut corners off a square); diamond (cut four slanted lines); square (cut four straight and equal lines); and circle (turn the paper in a curved motion while cutting).
4. Have students cut at least three different sizes of each shape.

EVALUATION

Does each student display proper techniques and safety procedures for using scissors and can he or she cut out the five basic shapes?

EXTENSION

Have students cut shapes from paper that has been folded.

TEACHER NOTES

1

GLUING

OBJECTIVE

Students will learn to use glue or paste in the proper amounts and demonstrate proper gluing techniques.

MATERIALS

glue
paper shapes or pieces

VOCABULARY

collage

RESOURCES

collages by students or teacher
Still Life of T.V. by Tom Wesselmann

ACTIVITY

1. Review glue bottle opening and closing, safety and clean up.
2. Demonstrate that a glue bottle should not be squeezed tightly, and a small amount of pressure is enough.
3. Have students apply glue in dots or thin lines near edges of shapes.
4. Discuss what happens when too much glue is used — it's messy, and other paper may stick to it if stacked.
5. Discuss that a collage is a picture made by gluing things on paper.
6. Have students make paper collages using various shapes.

EVALUATION

Do students use glue or paste in the proper amounts and demonstrate proper gluing techniques?

EXTENSION

Have students create pictures using paper and glue.

TEACHER NOTES

ART HISTORY

OBJECTIVE

Students will find and describe lines, colors and geometric shapes in at least three famous pieces of fine art.

MATERIALS

none

VOCABULARY

color

RESOURCES

Grasshopper by Rudy Pozzatti
View from the Studio/Fall by John Whitlock
The Gulf Stream by Winslow Homer
Venetian Piazza by Harry Engle
Water Lilies by Claude Monet
The Shriek by Edouard Munch
Place of Darkness by Abraham Rettner

ACTIVITY

1. Display famous pieces of art. This may be done at one time or during the year while working on related projects such as line, color, painting, etc.
2. Have students find and describe different lines such as curved, or zigzagged, identify colors and describe or identify shapes in each work.
3. Have students talk about things they like in a work of art on display and whether or not they like or dislike the art work as a whole.

EVALUATION

Can students find and describe lines, colors and geometric shapes in at least three famous pieces of fine art?

EXTENSION

Have students compare pieces of their own work with those of a famous artist, looking for similarities and differences in line, color, etc.

TEACHER NOTES

1

ART HISTORY

OBJECTIVE

Students will distinguish between paintings and drawings.

MATERIALS

crayons
paper
painting supplies

VOCABULARY

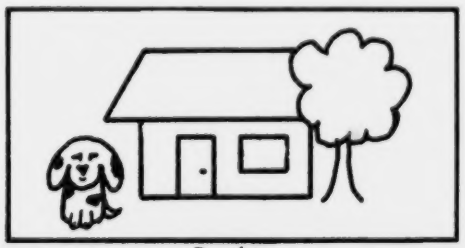
painting
drawing

RESOURCES

examples of students' art work
examples of drawings and paintings by artists such as Leonardo da Vinci, Rembrandt, Albrecht Durer and Raphael

ACTIVITY

1. Describe drawings as being representations created with lines and painting as making shapes with a fluid material.
2. Show examples of paintings and drawings done by students.
3. Discuss possible subjects for students to draw or paint, and remind them to be original.
4. Have students use their choice of subject to draw a picture and then have them paint the same subject.
5. Have students label each of their works as a drawing or painting.



Drawing

EVALUATION

Can students distinguish between paintings and drawings?

EXTENSION

Have students find examples of drawings and paintings in magazines.

Painting

1

ART HISTORY

OBJECTIVE

Students will identify art according to subject matter: landscape, still life and portrait.

MATERIALS

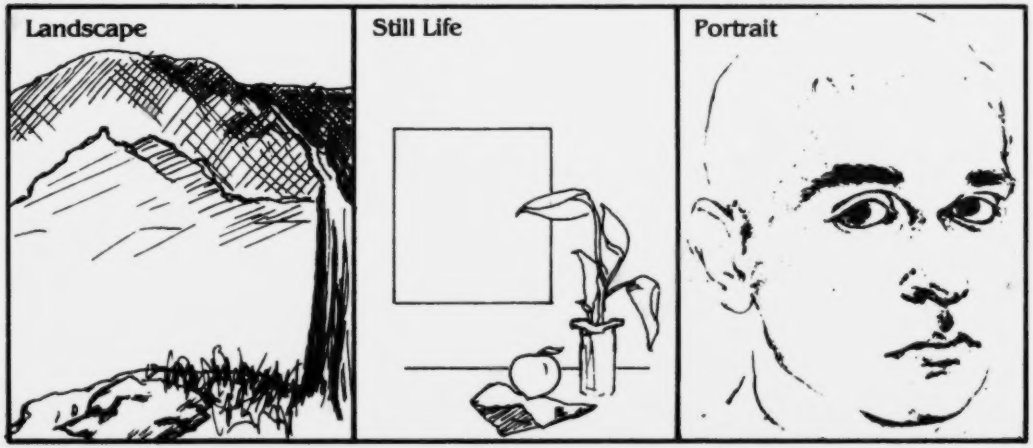
chalk
paper

VOCABULARY

landscape
still life
portrait
original

RESOURCES

examples of landscapes, still lifes and portraits from student art work, reproductions of art or magazine pictures



ACTIVITY

1. Introduce types of subject matter by defining and showing examples of each. Point out that each type is either a landscape, still life or portrait and that two works of art can be different (original) but still be the same type.
2. Show other examples and have students categorize them.
3. Have students do a chalk drawing using each subject matter and label each. Provide a model, set up a still life or take them outside to draw. Remind students of how important it is to be original.

EVALUATION

Can students identify art according to subject matter: landscape, still life, portrait?

EXTENSION

Have students compare their art work with an artist's work of the same subject.

1

CAREERS

OBJECTIVE

Students are aware that artists produce art that is unique and made to tell a story or express a feeling to enhance a home, office or public place.

MATERIALS

magazines
photographs
slides
paper
crayons
pencil
painting supplies

VOCABULARY

artist

RESOURCES

sculpture by Henry Moore
examples of art work by Impressionists such as Claude Monet, Edouard Manet, Edgar Degas and Auguste Renoir

ACTIVITY

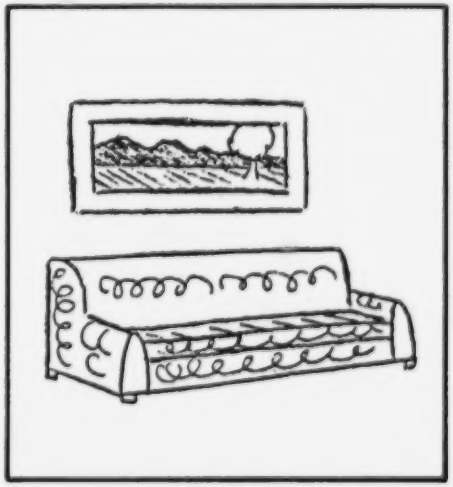
1. Have students look at works of art and discuss the subject matter and the lines, colors and shapes used in each.
2. Have students discuss original art, where one might find it and why artists create original art. Using pictures from magazines, slides or transparencies, show works of art displayed in different environments.
3. Invite an artist to speak to the class.
4. Have students create original art work to enhance their homes or parents' offices.

EVALUATION

Can students explain what a person is called who produces art work that is unique and made to tell a story or express a feeling to enhance a home, office or public place?

EXTENSION

Have students compare several examples of landscape paintings, and tell how they differ from each other.



CAREERS

OBJECTIVE

Students will identify and discuss the terms painter, sculptor and photographer.

TEACHER NOTES

MATERIALS

examples of sculpture, paintings and photographs

VOCABULARY

painter
sculptor
photographer

RESOURCES

art school brochures
advertisements or pictures of painters, sculptors and photographers
career guides
local painters, sculptors or photographers

ACTIVITY

1. Introduce and show examples of the works of painters, sculptors and photographers.
2. Have students discuss each career in terms of where such works would be found, who would purchase each type of work and why.
3. Have a painter, sculptor and photographer speak to the students.

EVALUATION

Can students describe the careers of painters, sculptors and photographers?

EXTENSION

Have students create paintings, pieces of sculpture or photographs.

LINE

OBJECTIVE

Students will recognize the following types of lines: broken, solid, light and dark.

MATERIALS

pencils
crayons
chalk
drawing paper

VOCABULARY

lines:
- broken
- solid
- light
- dark

RESOURCES

Circus by Alexander Calder
state and highway maps

ACTIVITY

1. Draw examples of broken, solid, light and dark lines on the board, and ask students to identify them.
2. Have students practice finding these types of lines in examples of art work, on maps and in the environment.
3. Have students practice drawing the lines on one side of a sheet of paper and then turn the paper over and make a design using the lines they have just drawn.

EVALUATION

Can students recognize broken, solid, light and dark lines?

EXTENSION

Have students create designs using a variety of materials such as wire, yarn or cut paper and incorporate broken, solid, light and dark lines.

TEACHER NOTES

2

SHAPE

OBJECTIVE

Students will identify geometric shapes and free-form shapes and tell the difference between the two.

MATERIALS

flat, geometric shapes
construction paper
scissors
glue

VOCABULARY

geometric shapes:
- square
- triangle
- rectangle
- circle
- diamond

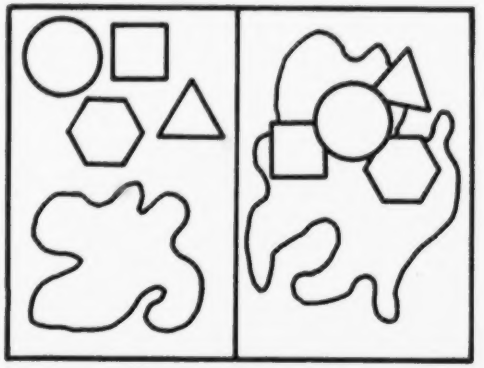
free-form shapes
collage

RESOURCES

Four Big Dots by Alexander Calder
Dahlias by Henri Matisse
Song of Nightingale by Hans Hofmann

ACTIVITY

1. Review the five basic geometric shapes. Show cutout shapes or draw the shapes on the board while students name the shapes.
2. Introduce free-form shapes as shapes that can extend in any direction. Draw examples of free-form shapes on the board and have students describe how they differ from geometric shapes.



3. Have students cut out geometric shapes and free-form shapes, arrange them on paper to make a collage, glue them down and then label each shape.

EVALUATION

Can students distinguish between free-form and geometric shapes?

EXTENSION

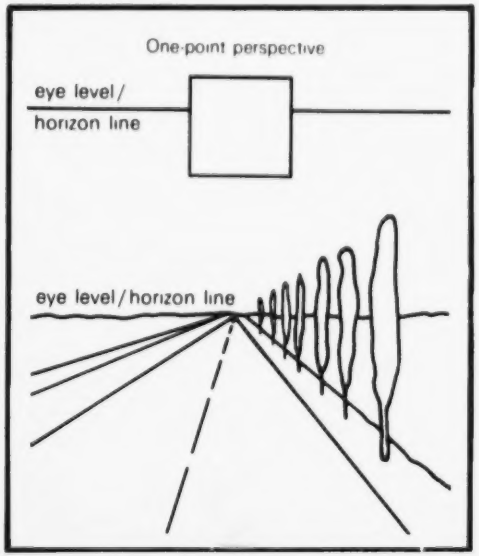
Have students create a collage using geometric and free-form shapes with different kinds of paper.

2

SPACE

OBJECTIVE

Students will identify the horizon line as the line where the sky and earth meet.



MATERIALS

markers
crayons
chalk
construction paper
glue
scissors
drawing paper

VOCABULARY

horizon line
foreground
background

RESOURCES

The Persistence of Memory by Salvadore Dali
Christina's World by Andrew Wyeth
Boys in Pasture by Winslow Homer
examples of art work by John Constable

ACTIVITY

1. Define horizon line as being the point at which the land and sky meet. Show examples of horizon lines using the landscape paintings or drawings from the resource list. Students might go outside and practice identifying the horizon line.
2. Inside the classroom have students draw a horizon line in the middle of their papers and color the top section of paper with sky colors and the bottom section with earth colors for the background. Have students add trees, etc., for the foreground.

EVALUATION

Can students identify the horizon line?

EXTENSION

Have students draw landscapes on location.

2

COLOR

OBJECTIVE

Students will identify and mix violet, green and orange and know that they are secondary colors.

MATERIALS

paint
brushes
paper
water

VOCABULARY

primary colors
secondary colors:
- violet
- green
- orange

RESOURCES

color wheel with primary and secondary colors (See illustration on page 103.)
examples of art work by Victor Vasarely

ACTIVITY

1. Review painting procedures and using a color wheel. Point out the reason for the placement of colors on the color wheel and that mixing colors will create new colors.
2. Discuss and demonstrate mixing primary colors to produce secondary colors. (See illustration.)
3. Have students mix red and blue to produce violet, yellow and blue to produce green and red and yellow to produce orange.
4. Have students create paintings using only the secondary colors they have mixed.

Note: Paint mixing should be done in a separate container and not on the actual work paper.

EVALUATION

Can students mix violet, green and orange and identify them as secondary colors?

EXTENSION

Have students create paintings using a variety of colors with emphasis on secondary colors.

COLOR

OBJECTIVE

Students will describe the process of making tints and shades.

MATERIALS

paint brushes
paper
paper towels
water

VOCABULARY

tint
shade

RESOURCES

paintings from the Blue Period by Pablo Picasso
magazine pictures of room settings of various tints and shades
fashion ads

ACTIVITY

1. Show examples of tints and shades in clothing or art work, and describe tint as any color that is made lighter by adding white and shade as any color that is made darker by adding black.
2. Demonstrate making a tint and a shade by using white or black paint mixed with one color at a time.
3. Have students make tints and shades using the same process and then use these colors to paint swatches of color on paper.

Note: This is a practice lesson. Students do not have to produce realistic paintings.

EVALUATION

Can students describe the process of making tints and shades?

EXTENSION

Have students create paintings using tints and shades of one color.

2

EMPHASIS

OBJECTIVE

Students will know that some parts of an art work have emphasis and attract the viewers' attention more than other parts.

MATERIALS

art prints
paper
tempera or watercolor

VOCABULARY

emphasis

RESOURCES

Starry Night by Vincent van Gogh
Sunflowers by Vincent van Gogh
Haystack at Sunset by Claude Monet

ACTIVITY

1. Define the word emphasis as certain parts of an art work that attract the viewers' attention more than other parts.
2. Show examples of work from the resource list, and ask students to identify the emphasis.

EVALUATION

Can students identify emphasis in a work of art?

EXTENSION

Have each student create his or her own art work and after finishing, give it a title based on the emphasis of the work of art.

TEACHER NOTES

The Hungry Giraffe

DRAWING

OBJECTIVE

Students will demonstrate knowledge of detail by drawing a person and adding things such as hair, ribbons, buttons, etc.

MATERIALS

drawing paper
chalk
charcoal
pencil
markers

VOCABULARY

detail

RESOURCES

pieces of cloth with detail
examples of art work by Albrecht Durer and Leonardo da Vinci

ACTIVITY

1. Discuss details in drawings of people, such as hair, buttons, cloth design, etc., and show examples from resources.
2. Ask a student to model and have others in the class draw the student's body with special attention to detail.

EVALUATION

Do students demonstrate knowledge of detail by drawing a person and adding things such as hair, ribbons, buttons, etc.?

EXTENSION

Have students draw an animal, which may be imaginary and add feathers, hair, scales, etc.

2

PAINTING

OBJECTIVE

Students will demonstrate the appropriate use and control of brushes and make different strokes.

MATERIALS

paint
water
brushes of various sizes
paper
sponges

VOCABULARY

brushstroke
brushstroke techniques:
- dots
- curved strokes
- pulling
- back and forth
- wet-on-wet
- petal
- dashes

RESOURCES

none

ACTIVITY

1. Review holding the brush, painting with the tip and cleaning the brush between colors.
2. Define brushstroke and explain that students will practice making different kinds of brushstrokes. Point out that brushstrokes should not be made by pushing, grinding and twirling the brush or by making the bristles stick out like spider legs.
3. Demonstrate the following brushstrokes and techniques:
   - touching the tip of the brush to paper to make small dots;
   - loading the brush with paint and curving the stroke to make large circles, "S-curves" and "C-strokes";
   - pulling the brush to make a long, even stroke;
   - brushing the tip using a back and forth motion;
   - wetting the paper with a sponge and dripping the paint onto the paper;
   - laying the brush on its side to make a petal shape;
   - moving the tip of the brush quickly by lifting and touching it to the paper to make dashes.
4. Have students practice each of these strokes and experiment to discover other strokes.

EVALUATION

Do students demonstrate use and control of brushes to make different strokes?

EXTENSION

Have students create paintings using various brush strokes.

PRINTING

MATERIALS

print pad
potatoes
apples
bell peppers
oranges
ink
plastic knives

VOCABULARY

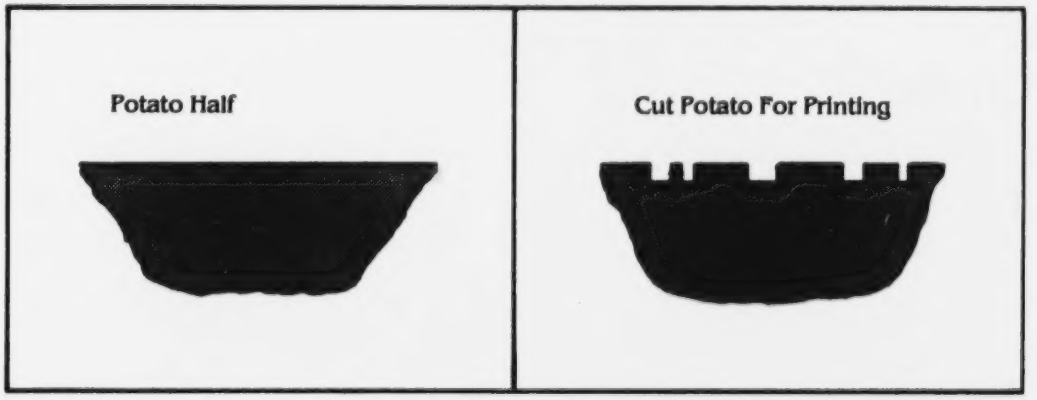
print pad

OBJECTIVE

Students will make print pads and use them for printing.

RESOURCES

examples of prints
examples of prints made by students or teacher



ACTIVITY

1. Demonstrate making a print pad by folding a wet cloth or paper towel and then brushing paint into the fold. The cloth or towel may be used for fruit or vegetable printing.
2. Have students make their own print pads.
3. Have students press vegetables or fruit onto their pads and then onto paper, repeating the process until they have made enough prints to fill the paper.

EVALUATION

Can students make print pads and use them for printing?

EXTENSION

Have students make potato prints with carved designs.

2

PRINTING

OBJECTIVE

Students will make prints using found objects or gadgets.

MATERIALS

ink
found objects
paper
ink pad

VOCABULARY

gadget
found object
repeated pattern

RESOURCES

I Saw the Figure 5 in Gold by Charles Demuth
Marilyn Monroe Diptych by Andy Warhol

ACTIVITY

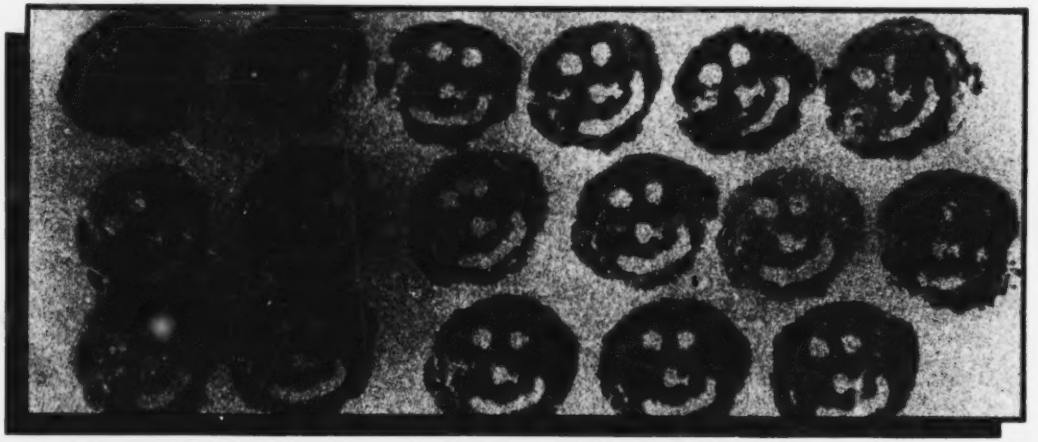
1. Describe repeat patterns as designs found in clothing, wallpaper, upholstery, tile, etc., that are printed over and over.
2. Have students find different objects or gadgets (i.e., thread spool, potato masher, cookie cutters, soft drink cans, etc.) that will print when inked.
3. Have students create a repeat pattern on a sheet of paper with these found objects. Encourage students to experiment with several colors of ink and paper.

EVALUATION

Can students make prints using found objects or gadgets?

EXTENSION

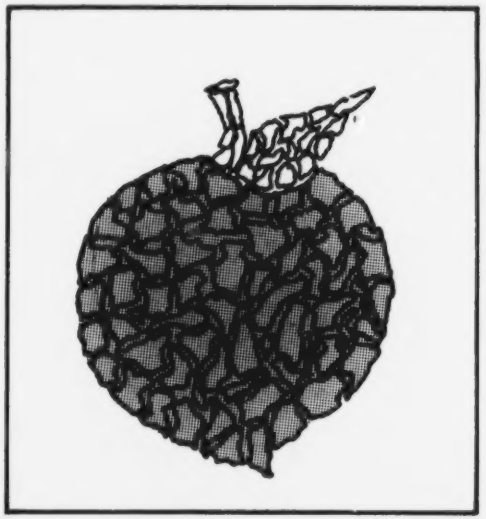
Have students make representational pictures with a gadget print.



CUTTING & TEARING

OBJECTIVE

Students will explore tearing paper as an alternative to cutting.



MATERIALS

variety of paper
brown sacks
Christmas paper
foil
glue
black construction paper
white chalk

VOCABULARY

mosaic

RESOURCES

examples of mosaics found in Roman baths and Syrian walls, etc.

ACTIVITY

1. Demonstrate tearing paper into pieces. Show students examples of mosaics, and explain that a paper mosaic is a picture made by gluing small pieces of paper side by side (not overlapping).
2. Have students use white chalk to draw an outline of a natural object such as an animal, insect, fruit, vegetable, etc.
3. Have students tear, rather than cut, along the outlines of the objects and then glue the torn pieces onto background paper.

EVALUATION

Do students identify tearing paper as an alternative to cutting?

EXTENSION

Have students tear paper into strips and then create pictures using the strips (i.e., an ocean with torn paper waves).

2

OBJECTIVE

Students will identify a collage as a piece of art work created by gluing objects to a surface.

MATERIALS

glue
magazines
scissors
paper

VOCABULARY

none

RESOURCES

She-Ba by Romara Bearden
Sheet of Music and Guitar by Pablo Picasso
Man With a Hat by Pablo Picasso

ACTIVITY

1. Define collage, and show examples of collages.
2. Have students recall a vacation, visit to a zoo, circus, sports event, rodeo, fishing trip, etc., and then look through magazines to find pictures that relate to that experience.
3. Have students cut out pictures and glue them on white paper. Encourage students to cut the pictures close to the outline of the object.

EVALUATION

Do students identify a collage as art work created by gluing objects to a surface?

EXTENSION

Have students make group collages.

TEACHER NOTES

2

ART HISTORY

OBJECTIVE

Students will identify different types of lines, colors and geometric shapes in at least four different famous pieces of art.

MATERIALS

paper
paint
pencil

VOCABULARY

original

RESOURCES

Young Hare by Albrecht Durer
Blue Cart by Vincent van Gogh
Starry Night by Vincent van Gogh
Railroad Bridge by Vincent van Gogh
Sunday Afternoon on the Island of La Grande Jatte by Georges Seurat

ACTIVITY

1. Display art work in the classroom, and have students discuss different types of lines, colors and geometric shapes in each of the works.
2. Tell students that these works were originals or the artists' own ideas and were not copied from anyone. Discuss where the artists' ideas may have originated (i.e., experiences, dreams, feelings, places, etc.).
3. Have students create original drawings.

EVALUATION

Can students identify different types of lines, colors and geometric shapes in famous art work?

EXTENSION

Have students compare their own art work with a famous artist's work, noting similarities and differences in line, color, shape, etc.

TEACHER NOTES

2

ART HISTORY

OBJECTIVE

Students will identify the following types of art according to subject matter: landscape, still life and portrait.

MATERIALS

construction paper (brown, white and assorted colors)
paint
colored chalk
glue

VOCABULARY

landscape
still life
portrait

RESOURCES

landscape:
- *Hudson Riverlogging* by Winslow Homer
- *The Blue Cart* by Vincent van Gogh
- *Wivenhoe Park, Essex* by John Constable

still life:
- *Pears and Apples* by Paul Cezanne
- *Flowers and Fruit* by Paul Gauguin
- *Side Board* by Henri Matisse

portrait:
- *Blue Boy* by Pablo Picasso
- *Ballet Dancer* by Edgar Degas
- *Mona Lisa* by Leonardo da Vinci
- *Wheat Field and Cypress Trees* by Vincent van Gogh

TEACHER NOTES

ACTIVITY

1. Show examples of landscape paintings, and have students paint or draw their own landscapes.
2. Show examples of still life paintings. Set up a still life in the classroom, and have students paint, draw or cut paper pictures of still life.
3. Show examples of famous portraits, and have students use chalk to draw portraits from memory or a model.

Note: This activity may take more than one class period.

EVALUATION

Can students identify the following types of art according to subject matter: landscape, still life and portrait?

EXTENSION

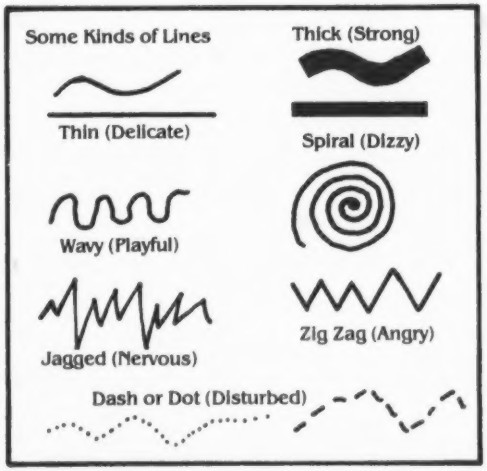
Have students compare their landscape, still life or portrait with other artists' work on the same subject.

3

LINE

OBJECTIVE

Students will recognize that lines and shapes can express emotion.



MATERIALS

crayons
pencils or markers
drawing paper

VOCABULARY

lines
shapes
emotion

RESOURCES

The Hermitage by Joan Miro
The Blue Window by Henri Matisse

ACTIVITY

1. Show art work to students, and ask what emotion they feel when they look at the art work.
2. Have students look around the room and out the window and tell where they see lines and how the lines make them feel.
3. Explain to students that sometimes artists make lines which curve. Ask students if the curved lines they see in the room or outside make them feel calm or angry.
4. Have students draw ten different types of lines and list the emotions they feel when they look at the lines on their papers.
5. Discuss some of their drawings. Help the students understand that we can feel different emotions when we see a line.

EVALUATION

Can students identify lines that help to create moods or feelings in their own art work or that of other students?

EXTENSION

Have students draw pictures that express one emotion using lines.

3

SPACE

OBJECTIVE

Students will describe the meaning of the word overlapping.

MATERIALS

glue
water
colored construction paper
scissors

VOCABULARY

overlapping

RESOURCES

Jungle, Tiger Attacking a Buffalo by Henri Rousseau
Indian Story by Wassily Kandinsky
Sunny Street by Philip Evergood
Sunday Afternoon on the Island of La Grande Jatte by Georges Seurat

ACTIVITY

1. Have students place one hand in front of another and note that they can see all of the one on top and only part of the one on the bottom.
2. Hold up several objects. Place one object behind another so the students can see overlapping objects.
3. Have students create a familiar scene of a neighborhood, town, farm, etc., by cutting out objects and placing them on background paper. Students should use overlapping to make some objects look closer than others.
4. Compare the objects, and discuss why some objects look close and some far away.

EVALUATION

Can students look at pictures and name the objects that are overlapping?

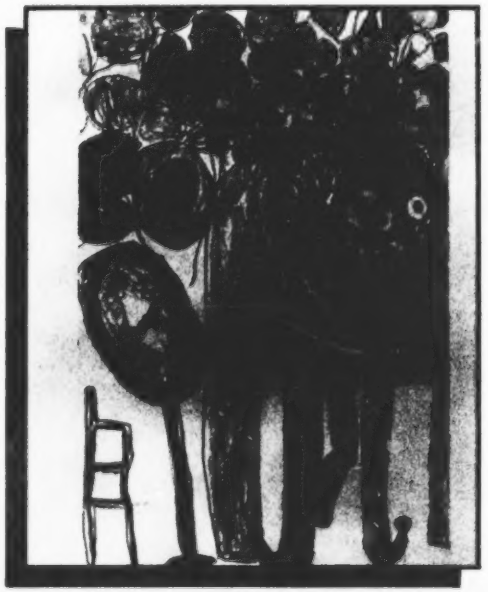
EXTENSION

Have students create drawings or paintings illustrating overlapping.

SHAPE

OBJECTIVE

Students will identify images that are created by combining geometric shapes.



MATERIALS

construction paper
scissors
glue

VOCABULARY

geometric shapes

RESOURCES

examples of student-made art work which depict the use of geometric shapes

ACTIVITY

1. Have students visualize scenes they would like to create and then cut out geometric shapes to be used in the scenes. Students should not use patterns to cut out the shapes.
2. Have students arrange the cutout shapes on sheets of construction paper and glue the shapes to the background paper.

EVALUATION

Can students identify images that are created by geometric shapes?

EXTENSION

Have students create art work using geometric and free-form shapes.

TEACHER NOTES

3

MOVEMENT

OBJECTIVE

Students will identify motion in figure sculpture and create clay figures that show motion.

MATERIALS

clay
small tools (pencils, paper clips, etc.)

VOCABULARY

sculpture
clay

RESOURCES

Circus by Alexander Calder (moving sculpture)

ACTIVITY

1. Have students stand and explore various body movements (i.e., dance and freeze in position).
2. After students have tried different poses, ask them to create a sculpture of one position in clay. Remind students to use pressure when joining parts.

EVALUATION

Can students create figure sculptures that express motion?

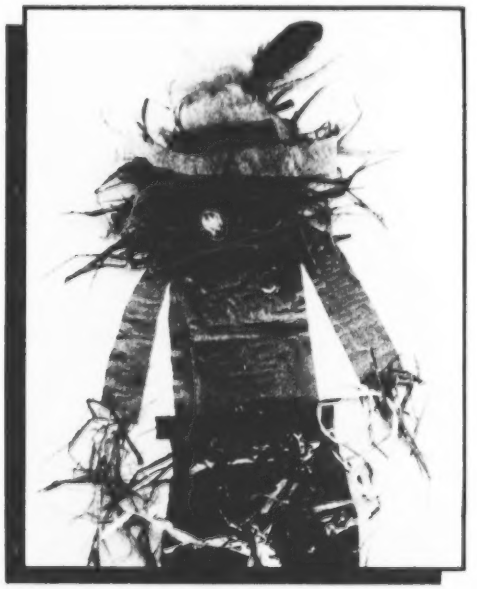
EXTENSION

Have students design a piece of sculpture using several figures in different poses.

TEXTURE

OBJECTIVE

Students will identify and discuss different felt or tactile textures.



MATERIALS

poster board or cardboard
found objects
glue

VOCABULARY

collage
tactile texture

RESOURCES

Letter Rack by John Peto

ACTIVITY

1. Review the terms texture and collage, and show examples of art work.
2. Ask students to collect found objects such as leaves, feathers, wallpaper, buttons, etc.
3. Have students select materials with textures, arrange them on cardboard or poster board and then glue the objects to the background.

EVALUATION

Can students discuss different textures and identify the textures through feeling?

EXTENSION

Have students create mobiles using different tactile textures.

TEACHER NOTES

3

UNITY & HARMONY

OBJECTIVE

Students will identify repetition in works of art.

MATERIALS

pencils
crayons
drawing paper

VOCABULARY

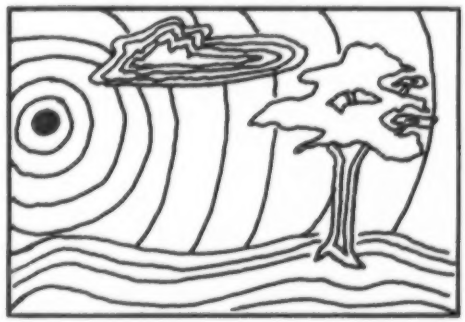
repetition

RESOURCES

Starry Night by Vincent van Gogh
Zapatistas by Jose Clemente Orozco
Interior with People by Pieter De Hooch

ACTIVITY

1. Define repetition, and point out examples of repetition in works of art.
2. Have students think of everyday shapes such as trees, clouds and buildings to include in the pictures they will draw.
3. Have students draw the shapes and repeat the same shapes within or around the original shapes.
4. Have students color the drawings with crayons if desired.

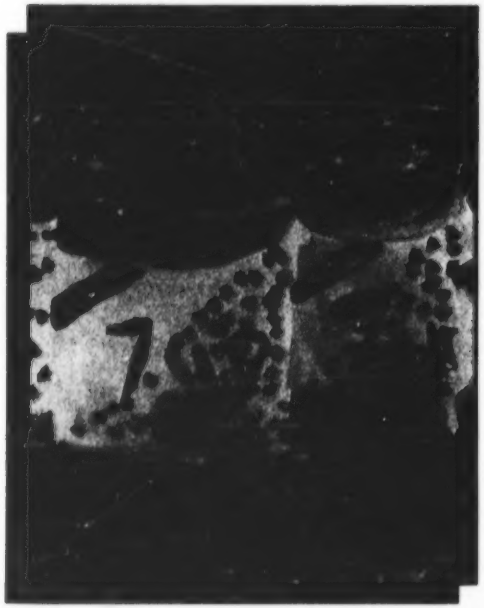


EVALUATION

Can students identify what shapes or colors are repeated in art objects?

EXTENSION

Have students create repeat designs to decorate edges of a piece of paper to use for stationery.



COLOR

OBJECTIVE

Students will identify warm and cool colors.

MATERIALS

paint
brushes
drawing paper
water

Cool Colors

RESOURCES

color wheel with warm and cool colors (See illustration on page 103.)
Boats with Anchors by J. M. W. Turner
Sunrise by Claude Monet
Regatta by Raoul Dufy
The Gleaners by Jean Millet

VOCABULARY

warm colors
cool colors
color wheel

Warm Colors

ACTIVITY

1. Show students that warm colors are on one side of a color wheel and cool colors are on the opposite side.
2. Discuss warm color items (i.e., sun, fire, autumn) and cool color items (i.e., water, green tree leaves), and have students discuss the use of warm and cool colors in art work.
3. Have students paint pictures or designs using either all cool colors or all warm colors.

EVALUATION

Can students identify warm and cool colors?

EXTENSION

Have students draw the same picture twice and paint one of the pictures in cool colors and one in warm colors.

3

COLOR

OBJECTIVE

Students will identify the primary and secondary colors on a color wheel.

MATERIALS

water
paper plates
paint
brushes

VOCABULARY

primary colors
secondary colors

RESOURCES

color wheel with primary and secondary colors (See illustration in grade level 1.)
prism
rainbow

ACTIVITY

1. Discuss primary and secondary colors, and show students the color locations on a color wheel.
2. Have students draw two overlapping triangles on a paper plate with one triangle pointing upward and one pointing downward.
3. Have students paint a circle using a different primary color at each point of the upward pointing triangle and a circle using a different secondary color at each point of the downward pointing triangle.
4. Have students display their color wheels. (See illustration for example of completed color wheel.)

Note: As an alternative, begin the activity by using a prism or rainbow to demonstrate the spectrum of color.

EVALUATION

Can students identify the primary and secondary colors on a color wheel?

EXTENSION

Have students create paintings using primary and secondary colors.

Paper Plate Color Wheel

EMPHASIS

OBJECTIVE

Students will create pictures using several colors, with one color being more dominant than the other colors.

MATERIALS

crayons or paint
drawing paper

VOCABULARY

dominant color

RESOURCES

The Vision After the Sermon by Paul Gauguin
pictures of flowers

ACTIVITY

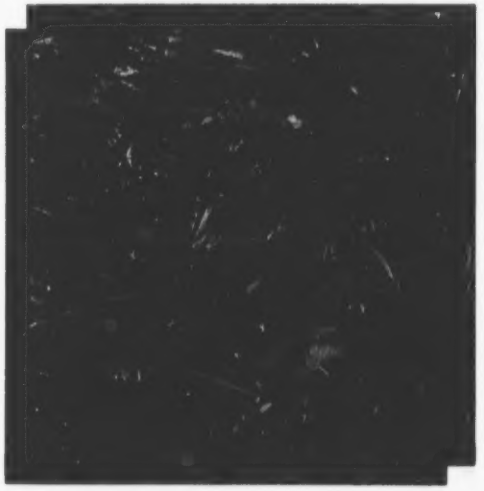
1. Demonstrate shapes used for flowers by drawing them on the board or on paper for students to examine. Display the pictures of flowers and the painting.
2. Tell students that they will draw or paint pictures of flowers and choose one color to be the most dominant in his or her art work.
3. Have students draw or paint pictures using their chosen colors in several different places or on one large object in the drawings or paintings, so that the most dominant color stands out from the background.
4. Have students share their work and find the most dominant color in each painting or drawing.

EVALUATION

Can students create pictures using several colors with one of the colors being dominant?

EXTENSION

Have students create repeat designs, making all objects except one the same color.



3

DRAWING

OBJECTIVE

Students will produce figure drawings of a classmate.

MATERIALS

large pieces of paper
pencils

VOCABULARY

model
pose

RESOURCES

holiday costumes

ACTIVITY

1. Have students stand and move their muscles, bones and joints while feeling them.
2. Discuss muscles, bones and joints, and ask students to feel the muscles and bones of their heads, faces and eye sockets.
3. Ask a student to volunteer to model while dressed in costume. Direct the model to assume a position. Tell the class to observe the bending and placement of hands, limbs, tilt of head, clothing and folds, etc.
4. Have students draw the model as they see him or her. Suggest that students stand as they draw and work to fill the paper with their drawings.

EVALUATION

Can students draw figures?

EXTENSION

Have students draw pictures containing groups of people.

PAINTING

OBJECTIVE

Students will learn the wet-on-dry technique of painting.

MATERIALS

white paper
paint
brushes
water

VOCABULARY

wet-on-dry

RESOURCES

The Lovers by Pablo Picasso
The Old King by Georges Rouault
A Clown by Georges Rouault
Jane Avril 1899 by Henri de Toulouse-Lautrec

ACTIVITY

1. Discuss the wet-on-dry technique of painting, and show students examples of famous paintings of people.
2. Have students paint pictures of themselves or a favorite person. Instruct students to paint skin colors first and while the skin is drying, work on other parts of their pictures.
3. When the skin color is dry, have students paint features. Remind students to squeeze excess water from their brushes and shape them into points to create well controlled lines for eyes, noses and mouths.

Note: Be sure students allow one color to dry before painting details on top of it.

EVALUATION

Do students know the wet-on-dry painting technique?

EXTENSION

Have students create paintings of favorite subjects using the wet-on-dry technique.

TEACHER NOTES

3

PRINTING

OBJECTIVE

Students will create relief prints.

MATERIALS

clay
thick tempera paint
paper
found objects

VOCABULARY

print
cylinder

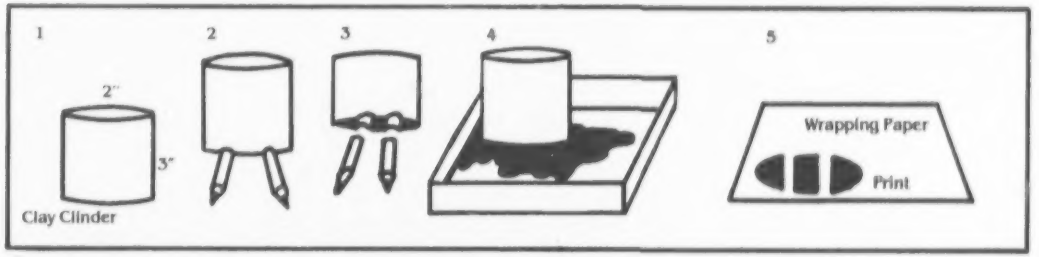
RESOURCES

Marilyn Monroe Diptych by Andy Warhol

ACTIVITY

1. Discuss relief prints, and show students the print found in the resource.
2. Demonstrate creating a relief print by:
   - shaping oil-based clay into a cylinder, approximately 2" in diameter by 3" in length;
   - selecting an object and then pressing the object into the clay cylinder;
   - removing the object carefully;
   - pressing the clay design onto a print pad, thick tempera paint or a sponge filled with paint and then onto paper to create relief prints.

Note: Other materials good for making relief prints are potatoes, string, cardboard or styrofoam.

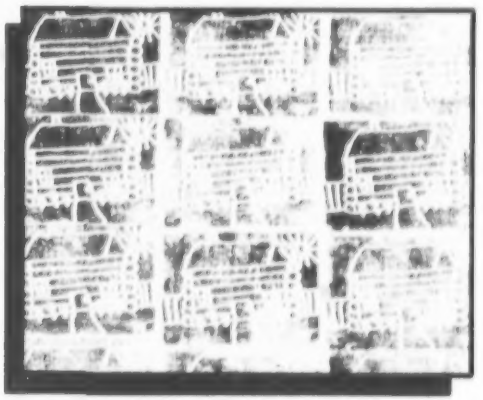


EVALUATION

Can students create relief prints using clay or another material?

EXTENSION

Have students create relief wallpaper designs.



3

CUTTING & TEARING

OBJECTIVE

Students will explore advanced cutting techniques to produce fringe, slits, fanfolds, rolls, twists and braids.

MATERIALS

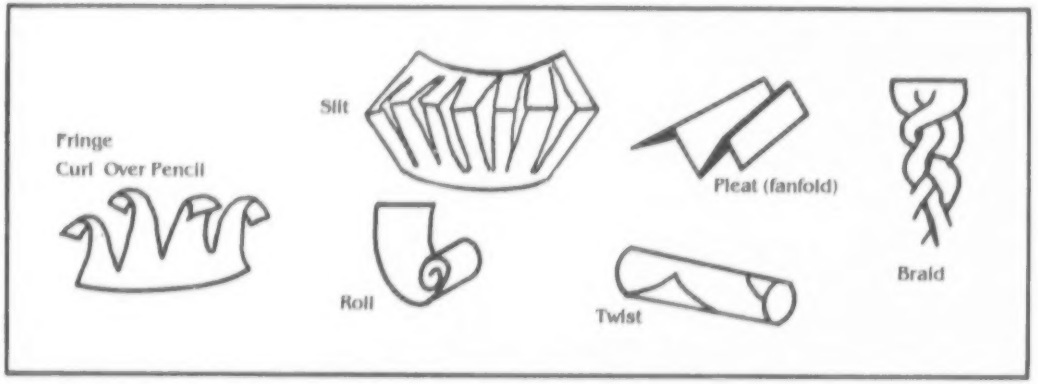
colored paper
scissors
paste

VOCABULARY

fringe
slits
fanfolds
rolls
twists
braids

RESOURCES

examples of paper collage by Henri Matisse



ACTIVITY

1. Demonstrate cutting techniques that produce fringe, slits, fanfolds, rolls, twists and braids. Label the examples you cut and use them for a classroom display.
2. Have students select the paper they want to use and create a design using the cutting techniques just demonstrated. Encourage students to experiment with new cutting techniques.
3. Have students arrange the shapes and paste them on paper.

EVALUATION

Can the students demonstrate cutting techniques to produce fringe, slits, fanfolds, rolls, twists and braids?

EXTENSION

Have students use advanced cutting techniques to create three-dimensional works such as mobiles or freestanding sculptures.

3

WEAVING

OBJECTIVE

Students will understand the over-and-under weaving process.

MATERIALS

sheets of colored paper
scissors
pencils
paste
strips of colored paper

VOCABULARY

weaving
loom

RESOURCES

examples of woven projects

ACTIVITY

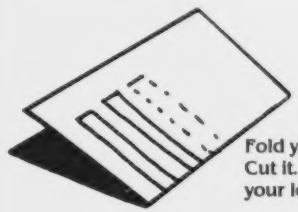
1. Define loom and demonstrate how to make a loom by cutting slits on folded paper.
2. Have each student fold a sheet of paper in half and hold the paper so that the fold will be at the bottom.
3. Have students cut lines at the folded edge and stop about 1" from top.
4. Have students unfold the papers and explain to them that the looms are complete, and they will use them for weaving.
5. Have students cut strips long enough to weave the length of the looms they just made and take one strip at a time and go over the first slit and under the next, repeating the process until the weavings are complete. Tell students that every other strip will be woven the same way.

EVALUATION

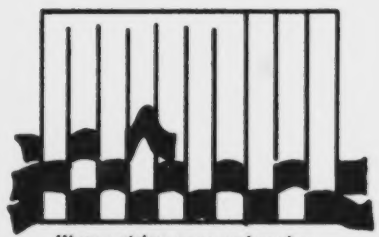
Can students weave over and under on a simple paper loom?

EXTENSION

1. Have students demonstrate different weaving techniques.
2. Have students weave yarn on a simple loom frame made from wood.



Fold your paper. Cut it. This will be your loom.



Weave strips over and under.

THREE-DIMENSIONAL

OBJECTIVE

Students will recognize and define objects as two-dimensional or three-dimensional.

MATERIALS

paper
staplers
scissors
paint
water
newspaper

VOCABULARY

two-dimensional
three-dimensional

RESOURCES

examples of sculpture made by students or teacher

ACTIVITY

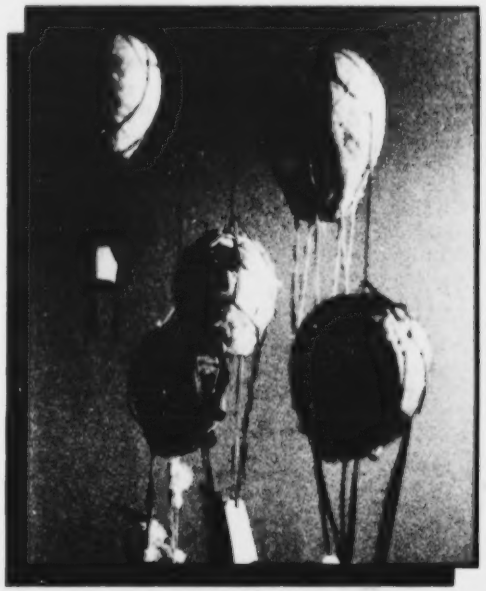
1. Explain that two-dimensional objects have height and width and three-dimensional objects have height and depth.
2. Show examples of sculpture, and tell students sculpture is three-dimensional.
3. Have the students create a mobile by doing the following:
   - fold their paper and draw or paint the design of an object on the paper;
   - cut out the object and staple all the way around the object about 1/4" from the edge leaving an open space;
   - fill the inside of the object with paper, staple the open space and attach a string to the top.
4. Create an exhibit of students' mobiles by hanging them in the classroom.
5. Discuss changing a two-dimensional object into a three-dimensional object.

EVALUATION

Can students recognize and define objects as two-dimensional or three-dimensional?

EXTENSION

Have students study three famous sculptors and their works.



3

ART HISTORY

OBJECTIVE

Students will find different types of lines, colors and shapes in fine art.

MATERIALS

none

VOCABULARY

none

RESOURCES

The Lovers by Pablo Picasso (line)
The Purple Robe by Henri Matisse (line)
Interior with Egyptian Curtain by Henri Matisse (free-form & geometric shapes)
Enamel Saucepan by Pablo Picasso (free-form & geometric shapes)
Still Life with Grapes and Clarinet by Georges Braque (geometric shapes)
Composition No. 2 by Piet Mondrian (geometric shapes)

ACTIVITY

1. Select and display examples of fine art.
2. Write the following terms on the board: lines, colors, geometric shapes, free-form shapes.
3. Have students examine the art work on display and discuss the elements and principles of design, listed on the board that appear in each art work.

EVALUATION

Can students find different types of lines, colors and shapes in fine art?

EXTENSION

Have students compare their own work with that of a famous artist, being sure to note similarities and differences in line, color, shape, etc.

TEACHER NOTES

ART HISTORY

OBJECTIVE

Students will distinguish among paintings, drawings, sculptures and photographs.

MATERIALS

camera
black-and-white film
color film

VOCABULARY

drawing
painting
photograph
sculpture

RESOURCES

none

ACTIVITY

1. Tell students they will work together to create an original photograph. Have each group choose the subject matter and the photograph they will create and then, using a camera, take the photograph.
2. Have students create a display of the paintings, drawings and sculptures created in previous classes and examples of photographs taken for this activity. Make sure students label each piece of art work as a painting, drawing, sculpture or photograph.

EVALUATION

Can students distinguish among paintings, drawings, sculptures and photographs?

EXTENSION

Have groups of students create original photographs illustrating scenes from stories they have read.

TEACHER NOTES

3

ART HISTORY

OBJECTIVE

Students will identify the following types of art according to subject matter: landscape, still life and portrait.

MATERIALS

none

VOCABULARY

landscape
still life
portrait

RESOURCES

Mona Lisa by Leonardo da Vinci
Self-Portrait by Rembrandt
The Fifer by Edouard Manet
Girl with Sheaf of Corn by Auguste Renoir
Sunflowers by Vincent van Gogh
The Blue Vase by Paul Cezanne
Gladiolas by Auguste Renior
examples of art work by Thomas Eakins
examples of art work by Currier and Ives
Snap the Whip by Homer
Hillside in Etretat by Inness

ACTIVITY

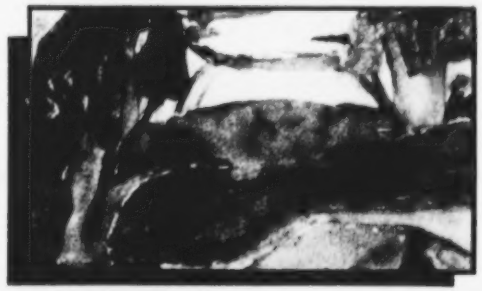
1. Display examples of fine art reproductions and/or students' work. Be sure these fall into the categories of landscape, still life and portrait.
2. Have students identify each work by subject matter and discuss the differences among the three types of subject matter.

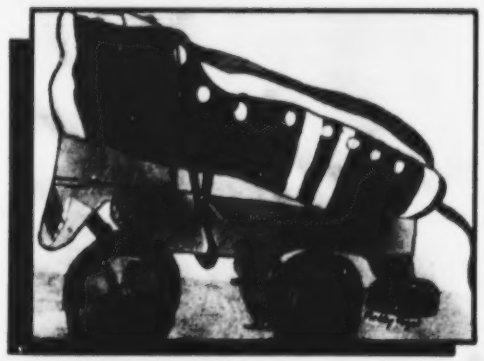
EVALUATION

Can students identify the following types of art according to subject matter: landscape, still life and portrait?

EXTENSION

Have students compare their work with artists' work of the same subject.





CAREERS

OBJECTIVE

Students will identify weavings and discuss the term weaver.

MATERIALS

none

VOCABULARY

weaver

RESOURCES

weaver
film on weaving
tapestries
wall hangings
baskets
tightly and loosely woven fabrics

ACTIVITY

1. Discuss and display different types of weavings.
2. Have a weaver demonstrate the weaving process and discuss his or her work.

Note: If a weaver is not available, ask students to bring woven objects to class and share information about the weavings and weavers.

EVALUATION

Can students identify weavings and discuss the term weaver?

EXTENSION

Have students create original weavings.

TEACHER NOTES

3

OBJECTIVE

Students will identify and discuss how architects develop plans for buildings.

MATERIALS

none

VOCABULARY

architect

RESOURCES

pictures of the following:
United States Capitol
chateau in France
castle
Egyptian pyramids
Greek buildings
churches in England
local old buildings

ACTIVITY

1. Discuss types of buildings. Use the board to list different types of buildings including houses, schools, hospitals, service stations, funeral homes, etc.
2. Explain that artists called architects plan and design buildings that are safe, attractive and suit the needs of the people who will use them.
3. Have the class pick out the geometric forms in pictures of buildings. Be sure students notice curved and straight lines on the buildings.

EVALUATION

Can students identify and discuss how architects develop plans for buildings?

EXTENSION

Have students design buildings and make small models of their designs.

TEACHER NOTES

4

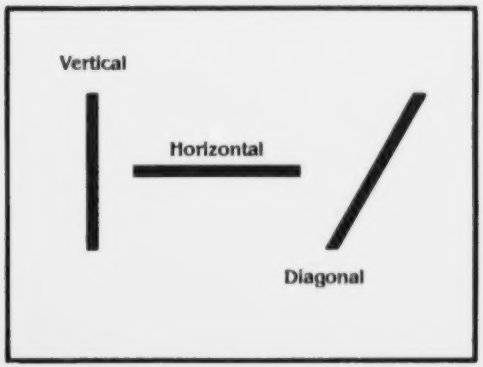
LINE

OBJECTIVE

Students will identify horizontal, vertical and diagonal lines and use them in drawings.

MATERIALS

markers
drawing paper



VOCABULARY

vertical
horizontal
diagonal

RESOURCES

Sunday Afternoon on the Island of La Grande Jatte by Georges Seurat

ACTIVITY

1. Draw a horizontal line, a vertical line and a diagonal line on the chalkboard, and label each line. Explain that each line is different because of its direction.
2. Have students create designs using horizontal, vertical and diagonal lines. Explain that lines do not have to run from one side of the paper to the other. Lines may vary in width and may or may not cross. Encourage students to use these lines creatively in their work.
3. Show students' work to class, and ask students to point out the horizontal, vertical and diagonal lines.

EVALUATION

Can students identify and use horizontal, vertical and diagonal lines?

EXTENSION

Have students use horizontal, diagonal and vertical lines to create forms.

4

SHAPE

OBJECTIVE

Students will identify hexagon, cube, cone, cylinder and sphere shapes.

MATERIALS

pencils
drawing paper

VOCABULARY

three-dimensional
hexagon
cube
cone
cylinder
sphere

RESOURCES

Voice of Space by Rene Magritte
Le mariage de Minuit by Rene Magritte
three-dimensional examples of a hexagon, cube, cone, cylinder and sphere (funnel, cardboard tube, ball)

ACTIVITY

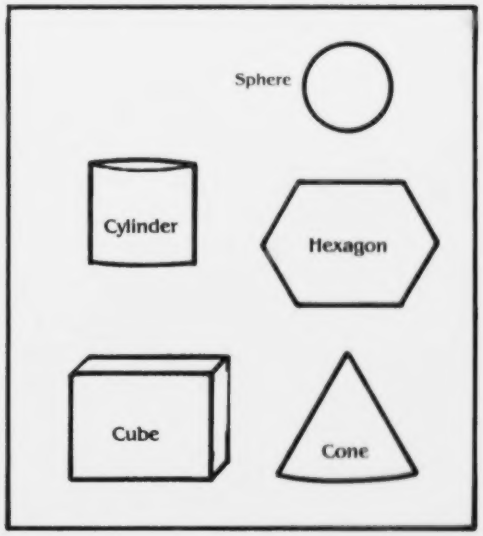
1. On the chalkboard, draw and label a hexagon, cube, cone, cylinder and sphere; show the examples of each shape,and explain that they are 3-dimensional shapes.
2. Ask students to think about things in the world that have these shapes (i.e., Buildings can be cube-shaped, ice cream cones are cones, gasoline trucks and cans are cylinders and a ball is a sphere.)
3. Have students create drawings using a combination of shapes to make forms.

EVALUATION

Can students identify hexagons, cubes, cones, cylinders and spheres?

EXTENSION

Have students design sculptures using a combination of hexagons, cubes, cones, cylinders and spheres.



OBJECTIVE

Students will define symmetrical balance as art that has the same thing on each half.

MATERIALS

scrap paper
scissors
styrofoam meat trays
pencils
brayers
waterbased ink
tissue paper
found objects

VOCABULARY

symmetrical balance
printmaking
brayer
score
tacky

RESOURCES

ethnic cut paper designs (Polish, Chinese and German)

ACTIVITY

1. Fold a sheet of paper in half, and cut out a shape. Unfold the paper, and show students that the design is the same on both sides or symmetrical.
2. Have students choose a shape that has curves or angles with empty or negative spaces and cut out the shape as demonstrated.
3. To make a print from this design, the students will place the shape or design on styrofoam, trace around the symmetrical "pattern" by scoring or pressing a pencil into the styrofoam and cut around the indentation in the styrofoam with scissors.
4. Have students apply "tacky" ink with brayers over the symmetrical pattern on the styrofoam. Remind students to make sure the coat of ink is even.
5. Have students place a piece of paper on top of the inked surface and then rub it with their hands.
6. Lift the tissue paper off the styrofoam, and let it dry.

EVALUATION

Can students define symmetrical balance?

EXTENSION

Have students create multiple prints which show the three-dimensional concepts of pattern and repetition.

4

TEXTURE

OBJECTIVE

Students will know the meanings of visual and tactile texture.

MATERIALS

brushes
tempera paint
paper
paper towels
sponges
collage materials (burlap, tissue, cardboard, sandpaper)

VOCABULARY

tactile texture
visual texture
collage

RESOURCES

Wheat Field and Cypress Trees by Vincent van Gogh
One by Jackson Pollock

ACTIVITY

1. Discuss the difference in tactile and visual texture.
2. Have students look around the room for rough and smooth surfaces which they can touch, and explain to students that textures which can be physically felt or touched are tactile textures.
3. Show examples of visual textures (i.e., art work by van Gogh and Jackson Pollock), and ask students how the artists used lines to make their paintings show texture.
4. Have students create collages which show both tactile and visual texture.

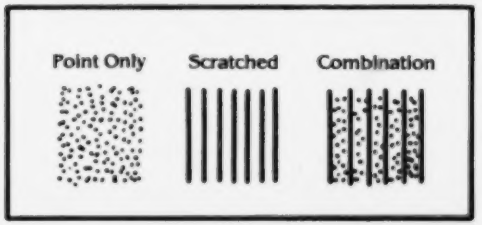
Note: Visual textures can be made on the paper by using sponges dipped in paint, dabbing or dripping on paint with brushes or wiping a paper towel through a painted area.

EVALUATION

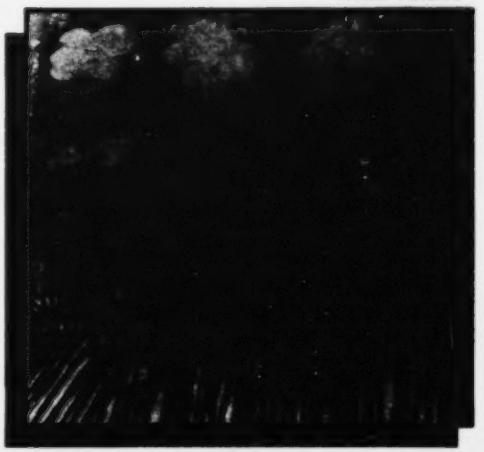
Can students point out examples of tactile and visual texture in their own art work?

EXTENSION

Have students select either tactile or visual textures to create a work of art.



Visual Texture



COLOR

OBJECTIVE

Students will identify intermediate colors.

MATERIALS

brushes
paint trays
red, yellow, blue, green, orange and violet paint
paper

VOCABULARY

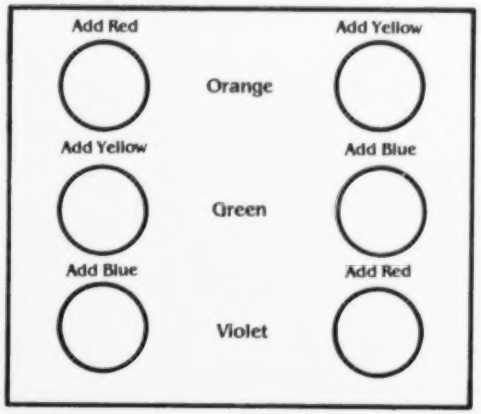
intermediate colors

RESOURCES

color wheel with intermediate colors (See illustration on page 103.)
Woman on White Horse by Paul Gauguin

ACTIVITY

1. Review primary and secondary colors, and explain that mixing a primary color with a secondary color creates an intermediate color.



2. Have students paint two orange spots on a piece of paper. After students wash and blot their brushes, have them add a dot of red paint to the first orange spot they painted, making an intermediate red-orange color.
3. Have students add yellow paint to the second orange spot to make yellow-orange.
4. Have students repeat the process, adding blue to one green spot and yellow to another green spot to make blue-green and yellow-green and add red to one spot of violet and blue to another to make red-violet and blue-violet.
5. Have students look at the six spots of color they have painted, making sure they note the differences among the colors and can name each color.

EVALUATION

Can students correctly label each spot of color they mixed and list the intermediate colors?

EXTENSION

Have students create paintings which include primary, secondary and intermediate colors.

4

MOVEMENT

OBJECTIVE

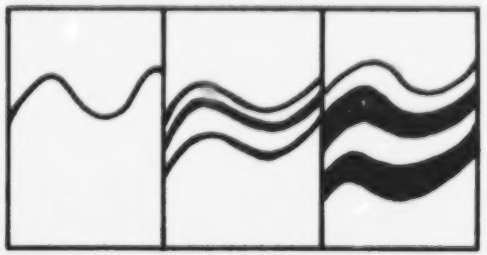
Students will identify movement in a line or series of lines or shapes.

MATERIALS

felt markers
drawing paper

VOCABULARY

movement



RESOURCES

Nude Descending a Staircase by Marcel DuChamp
Zapatistas by Jose Clemente Orozco
Gulfstream by Winslow Homer
Lines (filmstrip) by Educational Three-Dimensionals

ACTIVITY

1. Have each student use his/her fingers to make an imaginary free-flowing line across a piece of drawing paper, and notice the motions of their hands and arms as they do this.
2. Have each student repeat the same arm motions and use a marker to make a line that portrays similar motion on the paper.
3. Have each student repeat the motion of this line by drawing another line like it close to the first line. Continue to draw the lines with motion close to each other until students have drawn several lines. Ask students to notice the way the lines on their papers seem to move.
4. Have students fill the spaces between some of the lines to create shapes. Ask students to describe what makes these shapes seem to move.

EVALUATION

Can students identify movement in a series of lines or shapes?

EXTENSION

Have students examine art work and point out areas which show movement by repeating lines or shapes.

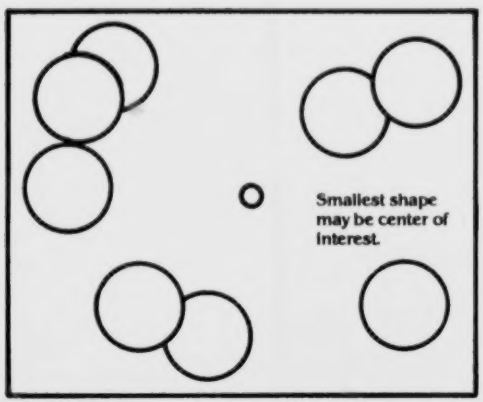
EMPHASIS

OBJECTIVE

Students will define and identify the center of interest in a work of art.

MATERIALS

tempera paint
paper

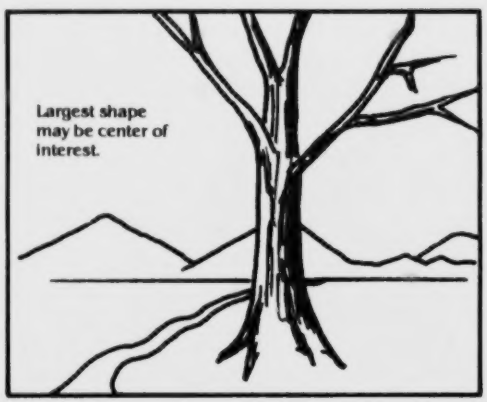


VOCABULARY

center of interest

RESOURCES

The Stars by Alexander Calder (spheres)
Crucifixion by Salvador Dali (size)



ACTIVITY

1. Show prints, and discuss center of interest. Ask students if the color, size, title or subject of an art work creates the center of interest.
2. Demonstrate how varying sizes and shapes can create a center of interest.
3. Have students create centers of interest in landscape paintings by varying the sizes and shapes of the items in the paintings.

EVALUATION

Can students recognize the center of interest in works of art?

EXTENSION

Have students create centers of interest in their own art work by using both line and shape.

4

UNITY & HARMONY

OBJECTIVE

Students will identify the overall pattern in a work of art.

MATERIALS

self-hardening or modeling clay
tools for imprinting (forks, pencils, nails)

VOCABULARY

pattern
self-hardening clay
natural clay
pinch pot

124

RESOURCES

Marilyn Monroe Diptych by Andy Warhol
Super Chess by Paul Klee
Composition With Color Areas by Piet Mondrian
examples of patterns (wallpaper, wrapping paper, fabric)

ACTIVITY

1. Discuss patterns, and use the list of resources to illustrate the concept.
2. Demonstrate how to make a simple pinch pot by using self-hardening clay or natural clay by:
   - rolling clay into a ball;
   - pressing your thumb into the center of the ball making a hole;
   - pinching the clay between your thumb and fingers to shape the sides of the pot;
   - shaping the edges of the pot to be about 3/8" thick.
3. Demonstrate how to create a pattern over the entire exterior of the pinch pot.
4. Have students make pinch pots and decorate them with overall patterns.

EVALUATION

Can students identify overall patterns in works of art?

EXTENSION

1. Have students create pictures by covering an entire surface with yarn, paper squares or thick, textured paint.
2. Have students create clusters of pinch pots.

4

DRAWING

OBJECTIVE

Students will demonstrate the use of a variety of lines to represent shapes.

MATERIALS

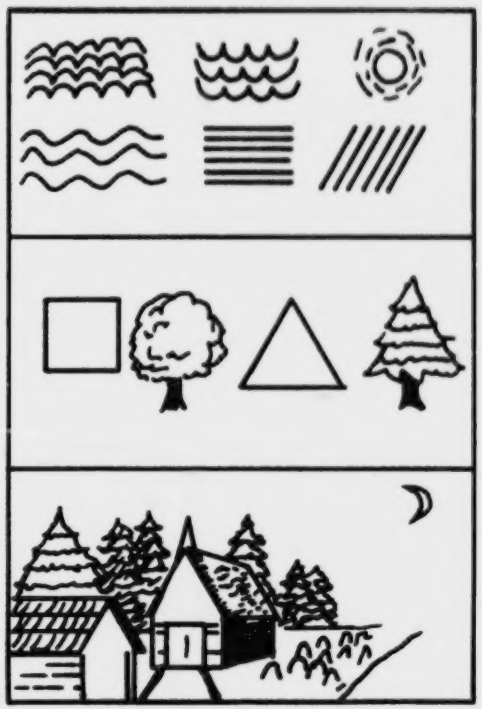
drawing paper
pencils
crayons
chalk or markers

VOCABULARY

geometric shapes

RESOURCES

Starry Night by Vincent van Gogh
Railway Bridge by Vincent van Gogh
Haystack at Sunset by Claude Monet



ACTIVITY

1. Show examples of art work in the resources and point out that the artists used basic geometric shapes to create objects (i.e., circles for stars, triangles and rectangles for buildings, free forms for the sky and trees).
2. Have students draw a street they imagine or have seen with buildings and houses, etc. Students should use outlines of basic shapes in the preliminary drawing to indicate the buildings, street lights, cars, trees and natural forms.

EVALUATION

Do students use a variety of lines to represent the shapes in their drawings?

EXTENSION

Have students create a more complex drawing, using lines to create more detail.

4

DRAWING

OBJECTIVE

Students will draw with pencil, crayon and chalk using some degree of control.

MATERIALS

drawing paper
pencils
crayons
chalk

VOCABULARY

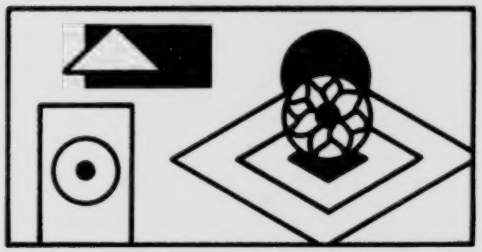
freehand
pressure

RESOURCES

Justice and Peace by Phillip Overstreet
Interior by Bernard Buffets
Leisure: Homage to Louis David by Fernand Leger

ACTIVITY

1. Ask students to draw freehand the outline of a square, triangle, diamond, rectangle and circle.
2. Demonstrate how to make some shapes lighter than others and some darker by varying the pressure exerted on the chalk, pencil or crayon and by using the points and sides of the drawing tools.
3. Have students create works of art by drawing outlines of shapes and filling in the outlines with chalk, pencil and crayon. Remind students that shapes can be overlapped and combined in many ways.



EVALUATION

Do students demonstrate control when using pencils, crayons and chalk to draw and fill in shapes?

EXTENSION

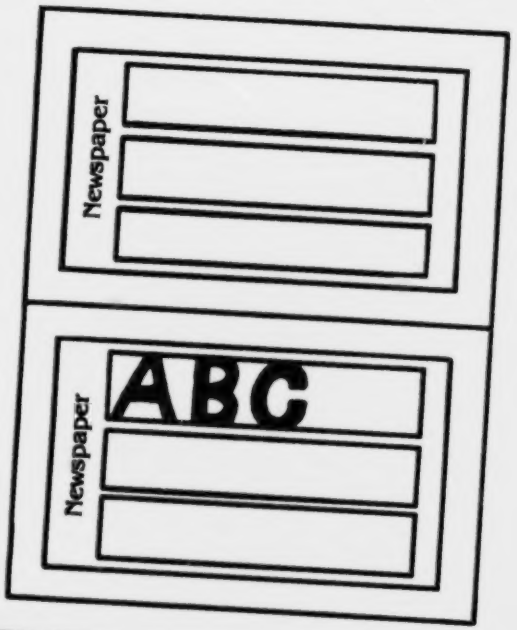
Have students give form to objects by adding shading to objects.

LETTERING

4

OBJECTIVE

Students will identify and show the basic parts, spacing and placement of manuscript letters.



MATERIALS

classified pages of the newspaper
markers
construction paper
scissors
glue

VOCABULARY

lettering
manuscript letters
block letters

RESOURCES

Wiltons (lettering filmstrips)
Speedball lettering book

ACTIVITY

1. Have students use markers to write their names in block capital letters on sheets of newspaper turned sideways. The columns should be used as guidelines. Students may use rulers to draw the outside edges of the manuscript letters. Students should practice until they can correctly form the letters.
2. Have students cut out the letters they want to use and place them on a sheet of construction paper, being careful to properly space the letters.
3. Have students glue the letters to the construction paper and add designs and drawings to the background space.

EVALUATION

Do students show the proper basic parts, spacing and placement of manuscript letters?

EXTENSION

Have students design posters that express a theme using centers of interest.

130

131

4

FIBER ART

OBJECTIVE

Students will identify, define and demonstrate simple terms when weaving with cardboard.

MATERIALS

scissors
rulers
shoe box lid for each student
yarn of various colors
assorted ribbons
materials to be used as weft strands (twigs, vines, dried stems)

VOCABULARY

loom
warp
weft
weaving

64

RESOURCES

Weaving by Marguerite Ickis

ACTIVITY

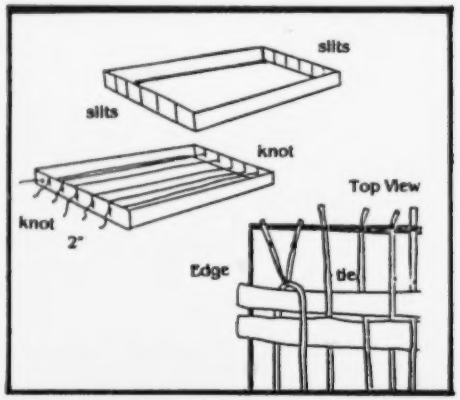
1. Have each student cut a series of slits in each end of a shoe box lid to make a loom. The slits do not have to be evenly spaced but should be directly opposite each other on the ends of the lid. Make sure students cut the same number of slits in each end of the lid. (See illustration.)
2. Have students press the warp threads into the slots in the loom, being sure they are stretched taut and tie a knot in each thread on the outside ends of the lid to secure the warp threads and maintain the tension. Students should allow approximately 2" to extend beyond the knot.
3. Demonstrate the over-and-under process of weaving weft, using strands of yarn, ribbon, twigs and other natural objects.
4. Have students begin weaving weft strands at least 1" down from the end of the box lid and continue weaving until weft strands are within 1" or less of the other end of the loom.
5. Have students tie the warp ends together to secure the weaving by removing two warp threads at a time and tying them together in a knot.

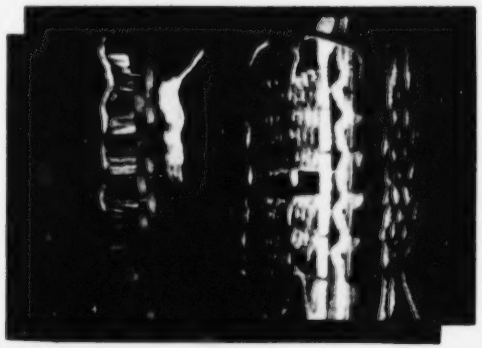
EVALUATION

Can students identify, define and demonstrate simple weaving terms?

EXTENSION

Have students examine and evaluate weaving methods and materials used by other artists.

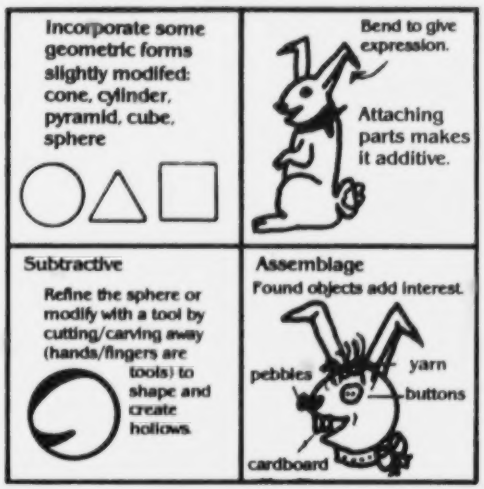




SCULPTURE

OBJECTIVE

Students will demonstrate the ability to create a sculptural form in one or more of the following techniques: additive, subtractive and assemblage.


Incorporate some geometric forms slightly modifed: cone, cylinder, pyramid, cube, sphere
Bend to give expression.
Attaching parts makes it additive.
Subtractive
Refine the sphere or modify with a tool by cutting/carving away (hands/fingers are tools) to shape and create hollows.
Assemblage
Found objects add interest.
pebbles
yarn
buttons
cardboard

MATERIALS

natural or self-hardening clay
pencils or popsicle sticks
found objects (i.e., pipecleaners, yarn, buttons, seeds, pebbles)

VOCABULARY

additive
subtractive
carve
assemblage

RESOURCES

none

ACTIVITY

1. Demonstrate each sculpture technique listed in the objective by:
   - making an animal of your choice by starting with a lump of modeling clay and attaching legs, ears, etc., explaining that this is an example of additive sculpture;
   - using a pencil, popsicle stick or nail to cut away or carve areas in the clay to make a more refined, detailed figure (i.e., cut away areas for eyes, between legs and around ears, carve lines on the body to represent fur), explaining that this is subtractive;
   - adding found objects (i.e., pipe cleaners for tails, objects for eyes or other features) and explaining that this is "putting together" or assemblage sculpture.
2. Ask students to create their own sculpted animals using one or all of the techniques demonstrated.

EVALUATION

Can students create sculptural forms using the additive, subtractive or assemblage techniques?

EXTENSION

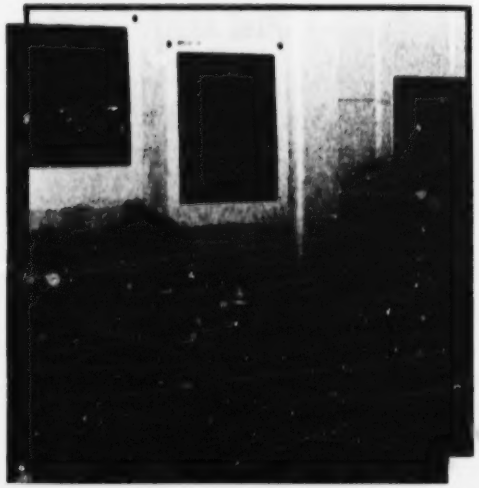
Have students create a sculptural form using relief.

4

CRITICAL AWARENESS

OBJECTIVE

Students will identify mode, line, color, shape and negative and positive space in their own art work and art work of others.



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MATERIALS

an example of each student's work

VOCABULARY

mode

RESOURCES

Virgin Forest by Henri Rousseau

ACTIVITY

1. Define mode and review line, color, shape and negative and positive space.
2. Ask students to examine the art work in the resource list and answer these questions:
   - What mode is this?
   - What has this artist done that you did in your painting?
   - What kinds of lines do you see in this painting?
   - What is the main color the artist used?
   - How did the artist use size, color and shape to make objects important?
   - Did the artist use any primary, secondary or intermediate colors?
   - Do you see any negative or positive space in this work?
   - Is the negative space light or dark?
   - Is the positive space light or dark?
   - Why did the artist do this painting?
   - Do you think the artist likes animals, trees, nature?
   - Do you like the painting? Why?
3. Have students practice picking out mode, color, line, shape and positive and negative space in their own art work and the art work of other students.

EVALUATION

Can students look at their own art work and the art work of others and identify mode, line, color, shape and positive and negative space?

EXTENSION

Have students select examples of fine art and write papers telling why they like the art and noting the mode, line, color, shape and positive and negative space. Students should include the titles of the art work and the names of the painters in their papers.

CRITICAL AWARENESS

OBJECTIVE

Students will define and identify examples of reality and fantasy in art styles.

MATERIALS

drawing paper
drawing media (pencils, chalk, crayons, markers)

VOCABULARY

realism
fantasy

RESOURCES

The Fifer by Edward Manet
Persistence of Memory by Salvador Dali

ACTIVITY

1. Define and distinguish between fantasy and realism in art work.
2. Show prints, and ask students which portray realism and which portray fantasy. Ask students to support their answers with specific examples from the works of art (i.e., subject, motion).
3. Have students create fantasy drawings or realistic drawings.

EVALUATION

Can students identify realism and fantasy in art work?

EXTENSION

Have students create fantasy or realism in sculptures.

TEACHER NOTES

4

CAREERS

OBJECTIVE

Students will identify a commercial artist as a person who designs packages and ads for newspapers and magazines, draws cartoons and designs displays and signs.

MATERIALS

magazines
newspapers
poster board
scissors
glue

VOCABULARY

commercial artist

RESOURCES

none

ACTIVITY

1. Define commercial artist, and ask students to name specific items that a commercial artist might design (i.e., billboards, TV ads, greeting cards, posters, business cards).
2. Divide students into groups of four or five, and have each group collect samples of work done by commercial artists.
3. Give each group a sheet of poster board, and ask them to create a collage of the examples they have collected. They might cut them into unusual shapes in order to make the collage more interesting.

EVALUATION

Can students identify a commercial artist?

EXTENSION

Have students design a container for a new product.

TEACHER NOTES

LINE

OBJECTIVE

Students will define and identify contour lines as outside or felt edges.

MATERIALS

drawing paper (white or colored)
drawing tools (pencil, marker, crayon, charcoal, pen)

VOCABULARY

contour

RESOURCES

They Have Houses of Prayer and Do Not Use Them by Friedrick Hundertwasser
Face of a Face by Paul Klee

ACTIVITY

1. Define and discuss contour drawing.
2. Place an object with a simple outline where it can easily be seen by all students.
3. Ask the class to observe your finger as you trace the outline of the object in the air.
4. Have students "draw" the outline of the object in the air as you do.
5. Have students "draw" in the air without your guidance.

6. Reinforce the definition of contour as the felt or outside edge.
7. Explain the transfer of "drawing" the contour line in the air to drawing the line on a surface.
8. Have students draw the object on a drawing surface using their eyes to "draw" or determine the contour line of the object.
9. Have students practice contour drawing using items in the classroom as objects.

EVALUATION

Can students define and identify contour lines as the felt or outside edges of objects?

EXTENSION

Have students:

1. Overlap various contour drawings to create a pleasing composition, experimenting with a variety of drawing tools and colors.
2. Observe objects and draw contour drawings of the objects without looking at the drawing surface.
3. Create a contour drawing of a classmate.
4. Locate and contrast contour lines with broken lines.

5

SHAPE

OBJECTIVE

Students will identify the octagon shape.

MATERIALS

paper (drawing, construction)
scissors
markers
glue
pencils

VOCABULARY

octagon

RESOURCES

Fossil for Bob Morris by
Rauschenberg-Robert

ACTIVITY

1. Discuss the octagon shape.
2. Provide students with several sizes of poster board octagons to use as drawing guides.
3. Allow students to trace the patterns to create a design.
4. Encourage students to creatively use additional lines, patterns and colors in their designs.

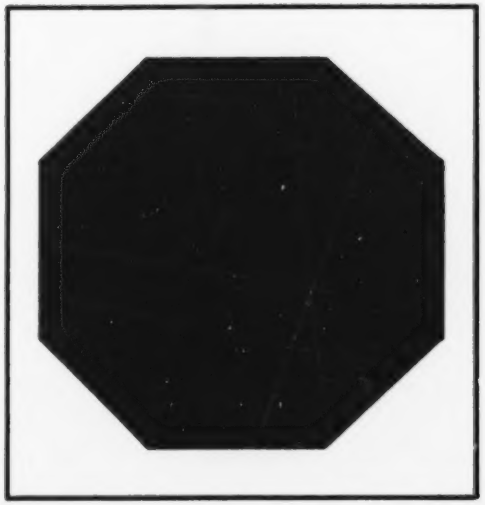
EVALUATION

Can students identify and make octagons?

EXTENSION

Have students practice recognizing the symbolic use of the octagon shape in such forms as stop signs and yield signs.

TEACHER NOTES



5

SPACE

OBJECTIVE

Students will recognize the illusion of distance on a picture plane.

MATERIALS

paper:
white for background
dark to medium for squares
rulers scissors glue

VOCABULARY

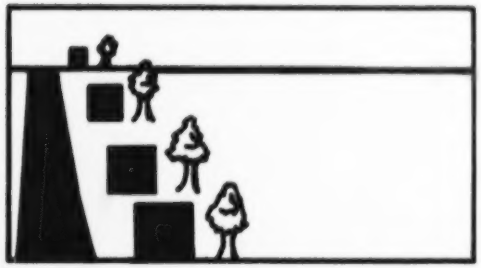
perspective drawing
horizon line

RESOURCES

The Road Menders by Vincent van Gogh
Across the Continent by Currier & Ives
In the Catskills by Thomas Douchty

ACTIVITY

1. Discuss the illusion of distance on a picture plane.
2. Have students measure and cut out squares of decreasing sizes, beginning with 2" squares.
3. Have students rule or draw a line across white background paper about 1/3 of the way down from the top of the paper and then label this line the "horizon line."



4. Have students align the squares from the smallest to the largest, placing the smallest on the horizon line toward the left of center. Each succeeding square should be placed a little lower and to the right of the previous square.
5. Have students glue the squares to the paper.

Note: Details can further enhance the illusion of perspective in this design. More squares may be added or a landscape can be created by adding a road. A road can be made by drawing an upside-down V-shape with the point touching the horizon line. Other shapes may be added, but to retain the illusion of distance, the smallest must be placed closest to the horizon line and the largest near the lower edge of the paper.

EVALUATION

Can students recognize that the position of an object and diminishing size cause the illusion of distance in a work of art?

EXTENSION

Have students create landscapes using position, diminishing size and overlapping to create the illusion of distance.

5

SPACE

OBJECTIVE

Students will label positive and negative space.

MATERIALS

white paper for background (9" X 12")
paper for shapes (6" x 9")
scissors
chalk

VOCABULARY

negative space
positive space

RESOURCES

Sunflowers by Vincent van Gogh

ACTIVITY

This lesson should follow the one on cut or torn paper stencils.

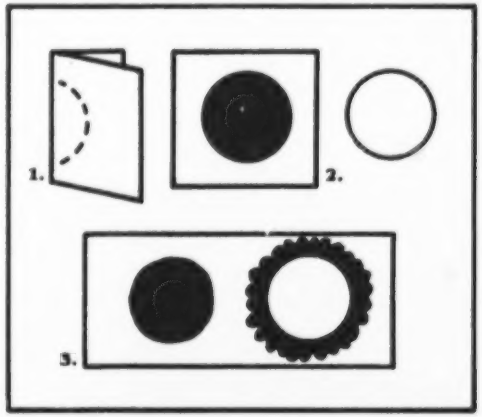
1. Review stencil.
2. Define and discuss positive and negative space. Show or give examples.
3. Demonstrate cutting symmetrical shapes out of paper (i.e., butterfly, flower, circle). Make sure students are told to cut on the fold.
4. Save both the cutout shapes and the leftover pieces of paper. Point out that the stencil hole is negative space and the cut shape is positive space.
5. Have students use chalk to color in stencil hole on white paper and color the edges of the cut shape.
6. Then have students lay the cut shape on white paper and rub the chalk off away from the shape.
7. Discuss the results as positive or negative space.

EVALUATION

Can students identify positive and negative space?

EXTENSION

Have students compare the use of positive and negative space in the art work of others.



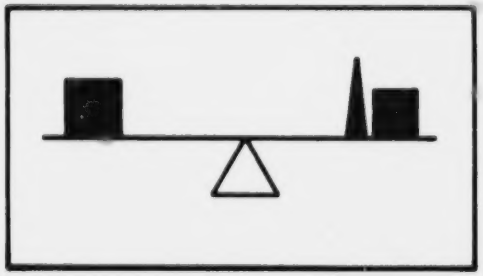
5

OBJECTIVE

Students will define asymmetrical balance as art work which is balanced by arranging the parts differently on each side.

MATERIALS

chalk
chalkboard
glue
construction paper
scissors



VOCABULARY

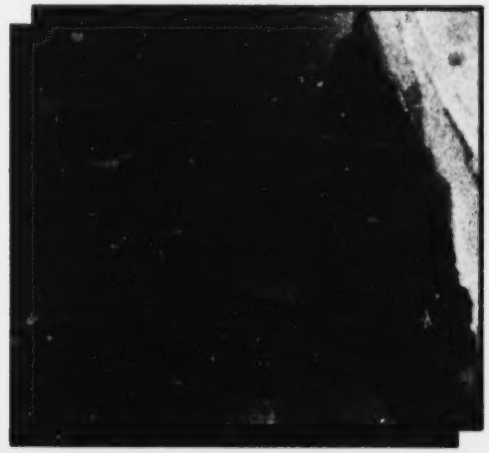
asymmetrical balance

RESOURCES

Brink by Adolph Gottlieb
Ranchos Church by Georgia O'Keefe
The Stars by Alexander Calder

ACTIVITY

1. Write the words asymmetrical and balance on the chalkboard.



2. Allow the students to guess what the words mean, and respond to them only with a yes or no until the definitions of the words are determined.
3. Discuss and show art reproductions which contain asymmetrical balance.
4. Have students use construction paper to create geometrical, asymmetrical designs.

EVALUATION

Can students define asymmetrical balance?

EXTENSION

Have students:

1. Create asymmetrical balance by using weights and scales.
2. Identify asymmetrical works of art within the environment and then identify and collect examples of this type of balance. Examples could be attached to paper and labeled.
3. Create a design which demonstrates asymmetrical balance using other media.

5

TEXTURE

OBJECTIVE

Students will create the illusion of texture on a paper surface.

MATERIALS

paper (white drawing, colored construction, posterboard)
drawing instruments (pencils, fine line markers, crayons, chalk, charcoal)

VOCABULARY

texture
natural objects
man-made textures

RESOURCES

textures (silk — smooth; brick, treebark - rough; board — woodgrain; burlap — coarse)
visuals illustrating textures (student handouts, enlargements, posters, demonstrations on chalkboard, transparencies)
The Rhinoceros by Albrecht Durer
Young Hare by Albrecht Durer
The Blue Cart by Vincent van Gogh

ACTIVITY

1. Have students examine natural objects from their environments, being careful to observe textural qualities.
2. Have students make contour drawings from the images in their environments. Encourage students to use good compositional techniques (i.e., fill the paper, center of interest, variety of sizes and shapes, etc.) and a variety of textures in order to create man-made textures.

EVALUATION

Can students identify and create the illusion of texture?

EXTENSION

1. Demonstrate the illusion of texture when creating a drawing.
2. Have students compare the illusion of texture in their work and in the examples.

COLOR

OBJECTIVE

Students will define and list the complementary colors.

MATERIALS

posterboard:
1 — 8" x 8" sq. per student
1 — 6" diameter disk per student
1 paper fastener (brad) per student
chalk, oil pastels or tempera paint

Note: Two different sizes of white paper plates may be substituted for the posterboard square and disk.

VOCABULARY

color
complementary colors
pastel

RESOURCES

color wheel with complementary colors (See illustration on page 103.)

ACTIVITY

Have students create a complementary color disk by following these steps:

1. Cut out a 6" disk and then place the disk over the center of the 8" square.
2. Use a pencil point to make a hole in the center of both the disk and square.
3. Insert a paper fastener (brad) through both pieces of posterboard.
4. Use a pencil to trace the disk onto the square.
5. Divide the visible area of the square into twelve equal areas. (The disk may be removed to keep it clean.)
6. Label the twelve areas with the names of colors on the color wheel and in the same order.
7. Use pastels or tempera paint to apply the correct color to each area. If pastels are used, hairspray may be used to fix the pigment.
8. On the 6" disk, mark a straight line along the diameter. Use a marker to turn this line into a dark arrow.
9. Replace disk on top of square, and refasten with paper fastener if disk was removed.

Note: By rotating the disk, each pair of complementary colors is matched.

EVALUATION

Can students define and list complementary colors?

EXTENSION

1. Have students describe the effect on red, blue and yellow colors as small amounts of their complements are added.
2. Have students select a complementary color scheme to use in creating a composition.

5

MOVEMENT

OBJECTIVE

Students will identify action through movement in works of art.

MATERIALS

paper
drawing tool (chalk, pencil, charcoal, crayon)

VOCABULARY

movement

156

RESOURCES

Nude Descending a Staircase by Marcel Duchamp

ACTIVITY

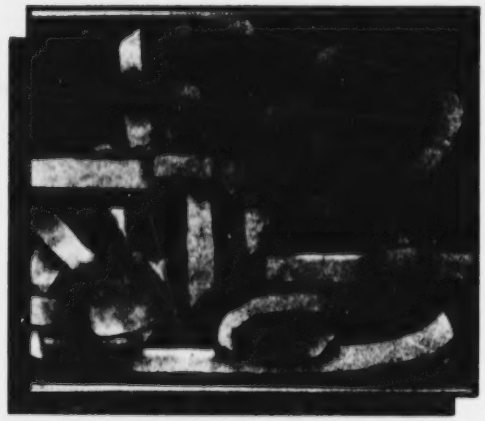
1. Define and discuss movement and the use of repetition.
2. Show and explain examples of movement in various works of art.
3. Have students identify various illustrated movements in specific art works.

EVALUATION

Can students identify action through movement in works of art?

EXTENSION

1. Have students select an object and draw a series of pictures depicting the object as if it is moving in slow motion (i.e., falling, moving, turning). Each step should show only a slight change in position. Then have students superimpose and place the drawings together in such a way as to suggest continuous movement.
2. Have students create a sculpture using movement.



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EMPHASIS

OBJECTIVE

Students will identify ways of achieving a center of interest by using line and shape.

MATERIALS

none

VOCABULARY

center of interest

RESOURCES

Senora Sabasa Garcia by Franciso Goya
Vase of Flowers by Edouard Manet
Railroad Bridge by Vincent van Gogh
Brooklyn Bridge by Joseph Stella

ACTIVITY

1. Discuss the different techniques artists have used to achieve center of interest.
2. Show slides or prints, and ask students to identify the center of interest, and discuss how the artist was able to direct the viewers' eyes to it.

Note: If examples of the works in the resource list are not available, select several examples from those that are available. Show the piece that has the simplest composition first, then move on to more complex ones.

EVALUATION

Can students identify ways of achieving a center of interest by using line and shape?

EXTENSION

Have students demonstrate the use of line and shape to create a center of interest in their own works of art.

TEACHER NOTES

5

HARMONY

OBJECTIVE

Students will identify harmony in works of art.

MATERIALS

white paper (9" X 12")
ruler
compass
pencil
tempera paint

VOCABULARY

harmony
analogous colors

RESOURCES

none

ACTIVITY

1. Discuss ways to achieve harmony. Be sure to include controlling contrasts through strong similarities; rhythm and repetition of lines, shapes, and color; and restricted color combinations.
2. Have students select a geometric shape such as a circle or square, and draw the shape in a variety of sizes on a sheet of paper, making several of the shapes the same size.
3. Have students paint the designs using an analogous color scheme of at least three colors. Make sure students try to achieve harmony through the repetition of shape, size and color.

EVALUATION

Can students identify harmony in their art work and the work of others?

EXTENSION

none

TEACHER NOTES

169

161

5

DRAWING

OBJECTIVE

Students will identify and draw the human head based on general proportions.

MATERIALS

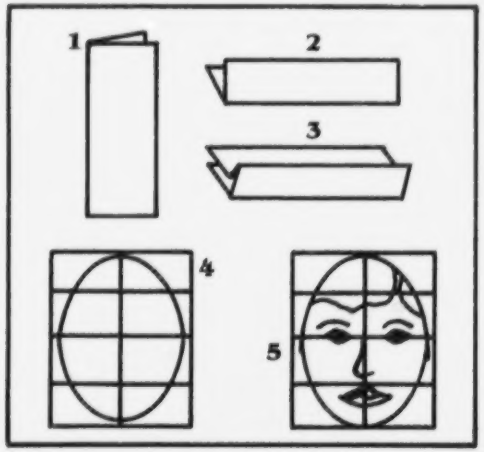
drawing paper
drawing tool (pencil, charcoal, crayons)
erasers

VOCABULARY

proportion
self-portrait

RESOURCES

George Washington by Gilbert Stuart



ACTIVITY

1. Discuss portraiture with students.
2. Demonstrate the paper folding technique used as a guide for drawing the frontal view of a person.
3. Repeat the paper folding technique, and allow students to follow the steps as you demonstrate.
4. Explain the placement of facial features when drawing the human head.
5. Have students practice drawing the front view of a face on the paper scale.
6. Discuss self-portraits.
7. Have students draw self-portraits.

EVALUATION

Can students draw the human head based on general proportions?

EXTENSION

Have students draw a human form using a classmate as the model.

5

PAINTING

OBJECTIVE

Students will demonstrate control in making color blends through gradual changes of a color.

MATERIALS

paint (tempera or watercolor)
brushes
paper
water
paper towels
newspaper

Note: This lesson may also be adapted to pastels.

VOCABULARY

blend

RESOURCES

color wheel (See illustration on page 103.)

ACTIVITY

1. Review painting procedures.
2. Define, discuss and demonstrate color blending.
3. Allow students to explore the possibilities of various color blends by experimenting with paint. Space should be left for students to label the colors used to create the blends.
4. Have students create a painting demonstrating control in making color blends.

EVALUATION

Can students make gradual color changes when color blending?

EXTENSION

1. Have students demonstrate the ability to blend a painting using color blends to create the illusion of form.
2. Have students use art reproductions or slides to compare or contrast hard and soft edge painting techniques.

PRINTING

OBJECTIVE

Students will create prints using cut or torn paper stencils.

MATERIALS

scissors
stencil paper
paper for prints (newsprint, butcher, drawing, colored construction)
newspaper to cover work area
brush (bristle or sponge)
printing media (tempera, colored chalk, oil pastels)
crayons or markers
pencils

Note: If stencil paper is not available, a stiff water resistant paper such as poster board, manila folders or tagboard could be used. Thin plastic sheets such as report covers or transparencies will also work. Thinner papers can be used but are less satisfactory.

VOCABULARY

stencil folk art stipple

RESOURCES

local stencil artists
examples of art work by Alexander Calder

ACTIVITY

1. Discuss stenciling as an early American art form.
2. Review negative and positive space.
3. Have students draw designs with pencils on stencil paper, identify the negative and positive spaces of the design and color the positive space with markers or crayons.
4. Demonstrate tearing paper to create a stencil and how to press the tip of one scissor blade into a line to begin a cut.
5. Have students make several practice prints by:
   - using scissors to cut out positive space (the colored area);
   - placing the stencil on top of the paper to be used as the printing surface;
   - applying paint to sponge or brush;
   - stippling the cutout area of the stencil.
6. Have students make final prints.

Note: Make sure students experiment with various color combinations and overlapping design techniques.

EVALUATION

Can students create prints using cut or torn paper stencils?

EXTENSION

1. Have students use oil pastels or chalk to print stencils and make prints using the positive shape as the stencil. Encourage students to experiment with a variety of colors, overlapping techniques and combinations of both positive and negative stencils.
2. Have students use torn paper stencils to create silk screen prints.

5

FIBER ART

OBJECTIVE

Students will locate and define basic parts common to all looms.

MATERIALS

handouts of loom diagrams
handouts of vocabulary words

VOCABULARY

weaving
loom
textile
yarn
warp
weft
shed
shed stick
shuttle

RESOURCES

local weavers or members of a weavers guild

ACTIVITY

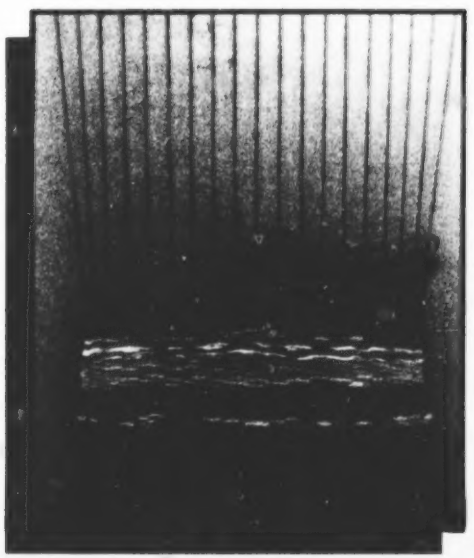
1. Give diagrams of different types of looms to students.
2. Compare the parts and locate the ones common to all looms.
3. Present definitions.
4. Show the types of looms the students will be using.
5. Have students label the basic parts of their looms.

EVALUATION

Can students locate and define basic parts common to all looms?

EXTENSION

1. Have students create a weaving incorporating a pile or raised surface.
2. Have students compare flat weavings with weavings that have raised surfaces.



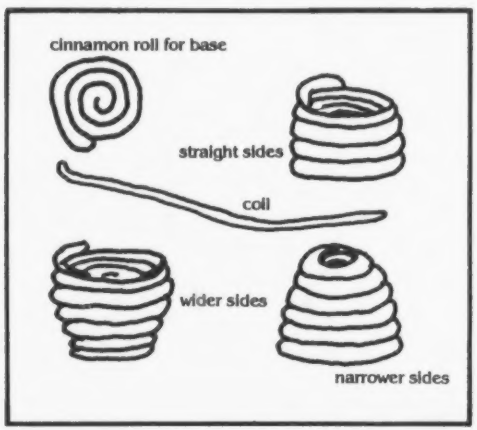
CERAMICS

OBJECTIVE

Students will demonstrate the basic skills necessary for using the coil method for constructing pottery.

MATERIALS

kneaded clay
canvas cloth
clay tools
slip



VOCABULARY

clay
score
slip
kneading

RESOURCES

none

ACTIVITY

1. Demonstrate proper kneading techniques to remove air bubbles from the clay by following these steps:
   - Use a tool to divide clay into small pieces. Be sure to keep all unused clay well wrapped.
   - Place both hands on a fist-sized piece of clay.
   - Begin rolling the clay back and forth using the whole length of the hand from fingertip to palm.
   - Once a thick coil has been formed, it can be thinned and stretched by slowly moving the hands away from each other as the clay is rolled. Always start from the center and move the hands toward the ends of the coil to stretch it. The coils should be uniform in size and at least 1/2" thick.
2. When enough coil has been rolled out, the construction of the pot may begin. A coil pot of 6" height can be constructed following these steps:
   - Begin by creating a "cinnamon roll" base from a coil. Use fingers to smooth the coils together. Continue to add the outside of the "cinnamon roll" until the base is as large as desired. Continue to smooth the coils together with fingers or tools as they are added.
   - To make sides of pots, place coils on top of each other. For straight sides, the coils should be directly over each other. To make the sides wider, place each coil a little to the outside of the previous coil. To make the sides narrower, place the coil to the inside of the previous coil.
   - The coils should be smoothed together with your hands or tools as they are added. Be sure to support the coils with one hand when smoothing the coils.

Note: A larger coil pot will require the coil to be scored and a slip to be used between the coils.

EVALUATION

Do students understand the basic skills of the coil method?

EXTENSION

1. Place coil pots on display for students to examine.
2. Have students create coil pots and decorate them with geometric designs.

5

SCULPTURE

OBJECTIVE

Students will create relief sculptures.

MATERIALS

found objects (buttons, gears, branches, seed pods, etc.)
shallow cardboard boxes
buckets sand plaster water

VOCABULARY

plaster cast found object

RESOURCES

none

ACTIVITY

Have students:

1. Collect a variety of found objects, both natural and man-made.
2. Place dampened sand into shallow boxes. Use hands to pack the sand, and smooth the top surface.
3. Select several of the found objects with various sizes but related shapes.
4. Arrange the objects into an interesting composition on the top surface of the sand. Be sure the objects have the most textured sides next to the sand.
5. Press the objects into the sand. Some objects should be pressed deeper into the sand than others.
6. Carefully remove the objects from the sand. Do not disturb any sand if possible.
7. Add dry plaster to a bucket of water, one handful at a time. When an "island" of plaster continues to float on the surface of the water and will no longer sink, the plaster is ready to be stirred.
8. Mix the plaster by hand, and press out any lumps that may have formed. The plaster should be the consistency of melted ice cream. If the plaster is too thin, allow it to set for a very short period. If the plaster is too thick, add a small amount of water.
9. Carefully make a plaster cast by pouring a thin stream of plaster into the found object sand mold. Allow the plaster to slowly seep into all of the imprinted areas. Continue to pour the plaster slowly until a puddle covers all of the mold. Allow the plaster to set properly before removing it from the mold.

Note: Do not pour any leftover liquid plaster into the sink drain or allow dry or cured plaster to be washed down the drain.

EVALUATION

Can students create relief sculptures?

EXTENSION

1. Have students use the sand cast procedure to cast candles. Substitute wax for plaster.
2. Have students create relief sculptures.
3. Encourage students to practice recognizing functional and ornamental relief in the environment.

CAREERS

OBJECTIVE

Students will be aware of the skills and knowledge needed to be an interior decorator or fashion designer.

MATERIALS

none

VOCABULARY

interior decorator
fashion designer

RESOURCES

local decorators and fashion designers

ACTIVITY

1. Explain and discuss the two careers.
2. If possible, take students to the library to research these careers.
3. Have students choose various methods for telling others about their research such as making posters, writing stories or designing bulletin boards.
4. Invite professionals in these careers to come into the classroom and discuss their professions.

EVALUATION

Are students aware of the skills and knowledge needed to become an interior decorator or fashion designer?

EXTENSION

none

TEACHER NOTES

5

CRITICAL AWARENESS

OBJECTIVE

Students will identify the major images and subtleties in a work of art.

MATERIALS

none

VOCABULARY

images
subtleties

RESOURCES

films
slides
art prints

ACTIVITY

1. Have students identify one or more of the following images and subtleties in several examples of art work:
   - geometric shapes
   - free-form shapes
   - textures (rough or smooth)
   - visuals illustrating textures

EVALUATION

Can students identify major images and subtleties in works of art?

EXTENSION

1. Have students choose a work of art or a reproduction and discuss the mood (happy, sad, excited, etc.) it creates.
2. Have students create a work of art expressing mood.

TEACHER NOTES

OBJECTIVE

Students will define distortion and will distort shapes and forms.

TEACHER NOTES

MATERIALS

drawing paper or heavier paper
magazines
scissors
glue

VOCABULARY

distortion

RESOURCES

examples of distorted art work by students and teacher
magazine pictures of distortion found in reflections in water, glass and mirrors, etc.
art work by El Greco or Amedeo Modigliani
The Persistence of Memory by Salvador Dali

ACTIVITY

1. Define distortion as changing an object to make it look different but still resemble the original shape or form.
2. Display and discuss examples of distortion.
3. Give students magazines and other materials and have them select several pictures of the same subject or some of their previous art work to distort.
4. Have students divide these pictures into no more than five parts and reassemble pieces into a new arrangement of the original subject.
5. Have students glue the new arrangement onto a sheet of paper. Encourage students to be creative and change size of parts if desired.

EVALUATION

Can students define and identify distortion when shown examples of both distorted and nondistorted images?

EXTENSION

Have students discuss how distortion in their compositions compares with that of others and then choose which is the better distortion, giving reasons for their choices.

6

SPACE

OBJECTIVE

Students will create an illusion of depth by using overlapping shapes and diminishing sizes.

MATERIALS

drawing or painting media (pencils, crayons, markers, tempera paint, acrylic paint, or watercolors)
drawing paper
rulers

VOCABULARY

diminishing

RESOURCES

Sunday Afternoon on the Island of La Grande Jatte by Georges Seurat
The Voice of Space by Magritte
The Letter by Johannes Vermeer
The Haywain by John Constable
Space (film)

ACTIVITY

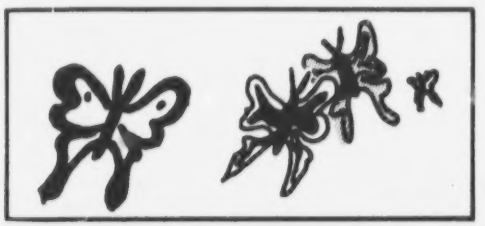
1. Show and discuss works of art which use both overlapping shapes and diminishing sizes.
2. Define diminishing size as the same object being used repeatedly in consecutively smaller sizes with the smaller objects being farther back in the composition. If available, show the film, *Space*, to reinforce this concept.
3. Have students select and draw an imaginary object, repeating it as an overlapping shape and progressively diminishing in size so that the drawing shows distance. Emphasize that students should use both methods of showing distance in their drawings.

EVALUATION

Can students identify and explain how they used overlapping shapes and diminishing size to create the illusion of depth in their art work?

EXTENSION

Use the art work from the resource list to help students discover other methods of showing the illusion of distance. Have students make judgments about the depth of space shown.



6

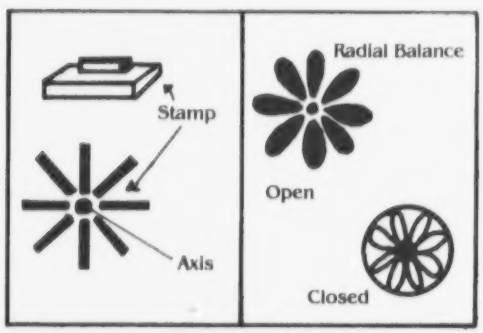
BALANCE

OBJECTIVE

Students will make designs that exhibit radial balance.

MATERIALS

medium weight construction paper
or drawing paper
flat pieces of cardboard or wood
printing ink or tempera paint
brayer or brush



VOCABULARY

radial balance
axis
symmetrical
brayer
motif

RESOURCES

pictures of cut fruit, spoked wheels, flowers, spider webs, wallpaper examples, etc.
Sacrament of the Last Supper, by Salvador Dali
I and the Village by Marc Chagall
Head of a Man by Paul Klee

ACTIVITY

1. Explain that radial design correlates with formal balance since both exhibit symmetry. Define radial balance as the use of elements or parts which are connected or which relate to one central point or axis.
2. Show examples that exhibit radial design.
3. Review printing skills, and have students make relief stamps of a motif they have designed.
4. Demonstrate how to apply paint to the stamp using a brayer and the correct consistencies of printing ink or paint, how to apply the correct pressure to print the stamp and how to remove the stamp without smearing the ink.
5. Have students locate an axis and print around this point.
6. Have students make their own wrapping paper using radially balanced designs.

EVALUATION

Can students correctly identify radial balance when shown examples of formal, informal and radial design?

EXTENSION

Have students compare radial balance with formal and informal balance in several different works of art.

6

TEXTURE

OBJECTIVE

Students will use repeated designs in the environment as textured patterns.

MATERIALS

drawing paper
pencils
pen holders and nibs
drawing ink
fine-line markers (black)
landscape illustrations

VOCABULARY

texture patterns
contour lines

184

RESOURCES

examples or pictures of patterns found in brick, animal markings, buildings and vegetables, etc.
100 Soup Cans by Andy Warhol
collages by Romara Bearden
Three Musicians by Pablo Picasso
filmstrips:
Finding Out About Art: Pattern, Encore
Pattern and Texture, Our Visual World
Texture and Pattern, Paramount ACI

ACTIVITY

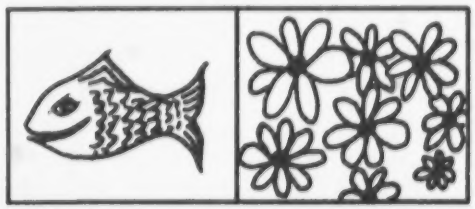
1. Display repeated patterns found in the environment (i.e., animal markings, buildings, etc.).
2. Discuss and define patterns as repeated designs, and have students find textural patterns in art work and in displayed examples. Show filmstrips if available.
3. Have students select a landscape photograph and draw it in pencil using only contour lines.
4. Have students use pen and ink or fine line black markers to fill each shape with a different textured pattern.

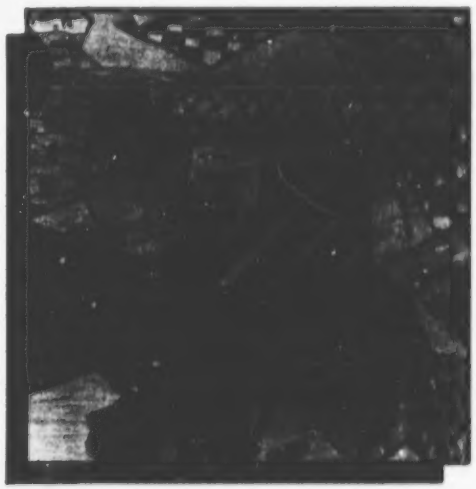
EVALUATION

Did students use textured patterns effectively in their art work?

EXTENSION

Have students create textured collages using patterned designs.





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COLOR

OBJECTIVE

Students will define the maximum intensity of a color as its purist hue by arranging intensity from strongest to weakest.

MATERIALS

drawing paper
tempera or watercolor paints
brushes
rulers

VOCABULARY

hue
bright colors
dull colors
primary colors
complementary colors

RESOURCES

color wheel (See illustration on page 103.)
pictures of interiors
swatches of paint samples
wallpaper or carpet samples
examples of designs used in advertising found in cereal boxes, signs and package wrapping, etc.
teacher-made scale of at least five intensities of a specific hue
Harmony in Red (Red Room) by Henri Matisse
The Yellow Christ by Paul Gauguin
Bedroom At Arles by Vincent van Gogh
Sunday Afternoon on the Island of La Grande Jatte by Georges Seurat
Spring Picture by Kurt Schwitters
The Gleaners by Jean Millet
Three Gardeners by Shen Chou

ACTIVITY

1. Define hue as the name of the color (i.e., red, yellow) and intensity as strength of the color. Show bright and dull colors in the examples listed in the resource list. Bright colors are strong colors, dull colors are weak colors.
2. Demonstrate mixing one of the primary colors with its complementary color. Discuss the effects of the complementary color on the pure hue.
3. Have students construct a chart with no less than five intensities of each primary color. The intensities should change but not the hues. The ratio of the pure hue to its complement will create the variation in intensity.

EVALUATION

Can students identify pure hues when shown examples of varying intensities?

EXTENSION

Have students paint pictures in one color using at least five different intensities and some neutrals.

6

MOVEMENT

OBJECTIVE

Students will know that eye movement occurs when lines, colors and shapes are repeated.

MATERIALS

drawing paper
construction paper or scraps of different kinds of paper
glue or rubber cement
scissors

VOCABULARY

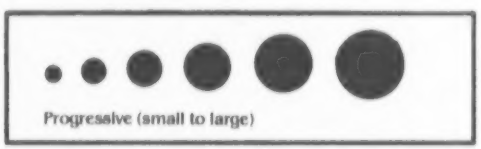
progressive
converging

RESOURCES

examples of designs made by teachers or in magazine pictures which emphasize movement, such as wood grain, sea shells, leaves, flowers, etc.
Sinbad the Sailor by Paul Klee
Nude Descending a Staircase by Marcel Duchamp
Brooklyn Bridge by Joseph Stella

ACTIVITY

1. Show examples of designs which emphasize movement. Explain how your attention is moved from one part of a picture to another when shapes, lines or colors are repeated.
2. Show and define three kinds of movement: progressive, light to dark, converging lines.
3. Have students make cut-paper designs in which lines, colors or shapes are repeated to cause eye movement. Students must demonstrate one of the three kinds of movement in their art work.



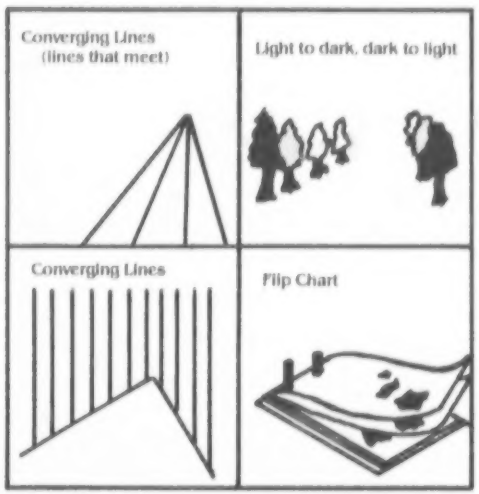
EVALUATION

Can students identify ways in which the repetition of lines, colors or shapes cause eye movement?

EXTENSION

Have students design and make flip chart or sequence drawings which create the illusion of movement.

Note: If a flip chart is used, the first 1/2 of each page located near the binding should not be used because when the pages are flipped, the binding will not allow the viewer to see all of the page.



EMPHASIS

OBJECTIVE

Students will achieve emphasis by creating a center of interest in compositions through contrast.

MATERIALS

drawing paper
construction paper
water-based paint
markers
brushes

VOCABULARY

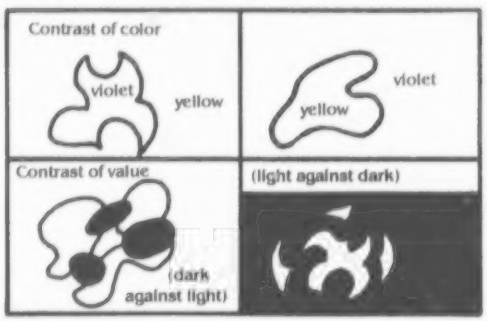
value contrast

RESOURCES

teacher-made examples of designs that achieve center of interest through use of color or value contrast
Song of the Nightingale by Hans Hofmann
The Copwer Madonna by Raphael
Hail Mary by Paul Gauguin

ACTIVITY

1. Define contrast as the use of strong differences in a composition and value as the degree of lightness or darkness.



2. Display examples of art which have a center of interest caused by contrasting colors or values. Review the center of interest in these examples, and explain how it was achieved through contrast.
3. Show examples of contrasting colors such as complementary colors (i.e., blue vs. orange, red vs. green, and yellow vs. violet). Also, show examples of light against dark and dark against light.
4. Have students create nonobjective compositions of free-form images using either strong color contrasts or value contrasts.

EVALUATION

Does students' art work demonstrate evidence of a center of interest caused by either contrast of colors or values.

EXTENSION

Have students create designs that have a primary and a secondary center of interest.

6

UNITY & HARMONY

OBJECTIVE

Students will recognize that the choice of subject matter, as well as the use of pictorial elements, can produce harmony.

MATERIALS

drawing paper
paint
crayon
markers

VOCABULARY

pictorial elements
subject matter

RESOURCES

paintings by Pablo Picasso from his Blue Period
View of Toledo by El Greco
I Saw the Figure 5 in Gold by Charles Demuth
100 Soup Cans by Andy Warhol
Apples and Oranges by Paul Cezanne
Dancing Class by Edgar Degas

ACTIVITY

1. Review the term harmony, and define the term pictorial elements.
2. Display and discuss examples of works of art which illustrate harmony through the use of pictorial elements as well as subject matter.
3. Have the students analyze the art works in regard to subject matter.
4. Have students make a collection of similar and dissimilar objects such as flowers, fruit, sports equipment, toys, items of clothing, etc.
5. Have students create still-life drawings or paintings composed of not less than three harmonious objects selected from the collection. Be sure that the students also use harmony of elements such as line, shape, color, value and texture.

EVALUATION

Can students explain how subject matter and pictorial elements contribute to harmony in a work of art?

EXTENSION

Have students identify harmonies in nature and man-made objects and explain the importance of harmony to viewer or user satisfaction.

6

DRAWING

OBJECTIVE

Students will draw full-length self-portraits demonstrating proportions of their individual bodies and use increased accuracy in placement of body parts.

MATERIALS

drawing paper (12" x 16")
pipecleaners (3 per student)
mirrors
pencils or charcoal
yardsticks
erasers

VOCABULARY

self-portrait
proportion

RESOURCES

charts of facial features and body proportions
portraits by Rembrandt
paintings by El Greco
self-portraits by Vincent van Gogh, Pablo Picasso, Max Beckman, Paul Gauguin

ACTIVITY

1. Review the term proportion. Review basic proportions of the head using a chart. Show students a chart of body proportions for the adult figure, and caution them that it will not be exactly true for their own figures.
2. Have students stand and, using yard sticks, measure the proportions of several students, marking the measurements on the chalkboard.
3. Ask students the following questions: Where is the waist in proportion to the whole body? to the hips? to the shoulders? etc.
4. Have students draw a simple self-portrait stick figure of themselves using the measured proportions and use blocks to fill in the torso, cylinders for arms, legs, etc.

EVALUATION

Can students draw self-portraits and individualize them and use accurate proportions of body parts?

EXTENSION

1. Have students examine paintings of figures by other artists to see how true the body proportions appear.
2. Have students compare self-portraits of master artists to see how they reflect personality and emotion.

6

PAINTING

OBJECTIVE

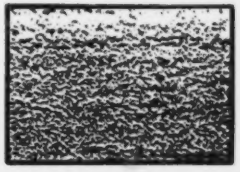
Students will demonstrate control in transparent watercolor paintings using strong color and graded tones.

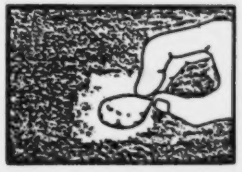
MATERIALS

watercolor paper (11" x 16")
sponges and paper towels
watercolor brushes
masking tape
drawing boards
water
watercolors
arrangement of real or artificial flowers

VOCABULARY

transparent
graded washes
blot
wet-on-wet
wet-on-dry





RESOURCES

See For Yourself (Grumbacher flower series)
Flowers in Vase by Georges Rouault
Gladiolas by Auguste Renoir
Iris by Morris Louis

ACTIVITY

1. Show reproductions or actual watercolor paintings and discuss how the artists used strong color while still keeping the paint transparent.
2. Review how to stretch watercolor paper and how to paint washes. Discuss the use and care of watercolors.
3. Have students practice graded washes using less water and more pigment each time.
4. Demonstrate blotting an area with a sponge or paper towel while the paint is still wet and while it is dry.
5. Set up a simple still life of real or artificial flowers. Tell students to paint the flowers with light to dark values using washes, wet-on-dry and blotting methods. Have students prepare the paper and make a flower. Apply an overall wash of one color, and continue to darken the washes, observing form and shadows.
6. Have students add details with the wet-on-dry method, and blot the paper to create light areas where needed.
7. Have students prepare their paper and make a contour drawing of the flower shapes.
8. Mask any areas that are to remain pure white.
9. Apply an overall wash of one color. Wet-on-wet washes may be applied to darken forms and shadows. Remind students to observe the flowers as they paint them.
10. Have students add details with the wet-on-dry method, and lift light areas where needed.

EVALUATION

Do students show control in using strong colors or graded tones in watercolor paintings?

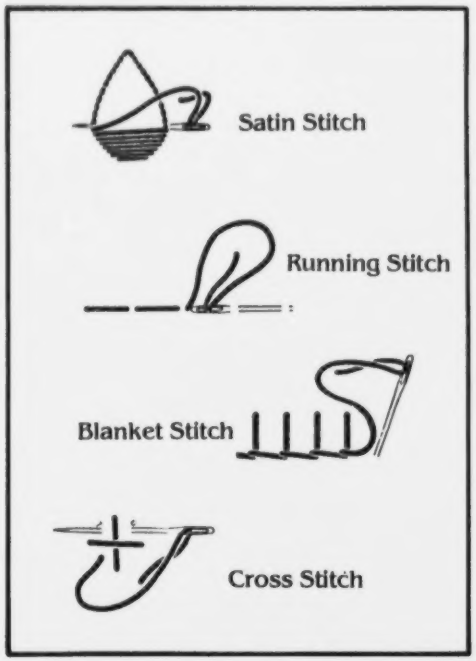
EXTENSION

Have students paint the same subject they painted in watercolors in another medium such as pastel, crayon or tempera and tell which medium best expresses the feeling of the flowers.

FIBER ART

OBJECTIVE

Students will demonstrate basic stitchery skills.



MATERIALS

large-eye needles
different weights and colors of yarn
small and large pieces of fabric
(burlap, cotton, muslin, cotton padding)

VOCABULARY

fiber artists
stitchery
stitches:
running stitch
cross stitch
satin stitch
blanket stitch
applique

RESOURCES

examples of stitchery found in folk art
Discover Stitchery (filmstrip)

ACTIVITY

1. Show students various examples of stitchery. Explain that fiber artists use yarn and needles in the same way that other artists use paint and brushes. Show how applique is used to include shape as well as line, how edges are done and how padding can sometimes be used for a three-dimensional effect.
2. Show charts or teacher examples of stitches and applique with padding.
3. Demonstrate threading a needle and knotting a thread.
4. Have students experiment with basic stitches.
5. Have students create banners using basic stitchery skills.

EVALUATION

Can students pick out examples of basic stitches and define stitching terms?

EXTENSION

1. Have students incorporate applique and padded shapes into Christmas banners.
2. Have students plan and create a large banner depicting school or community activities to hang permanently in the classroom.

6

CERAMICS

OBJECTIVE

Students will construct clay forms combining both slab and coil methods.

MATERIALS

prepared clay
canvas-covered boards
needles
sticks of equal width for rolling slabs
rolling pins

VOCABULARY

coil construction
slab construction
leather hard
slip
score

RESOURCES

examples of or slides of actual ceramics (contemporary and primitive)
filmstrips:
Discover Pottery, (ED)
Claywork, Marsh

ACTIVITY

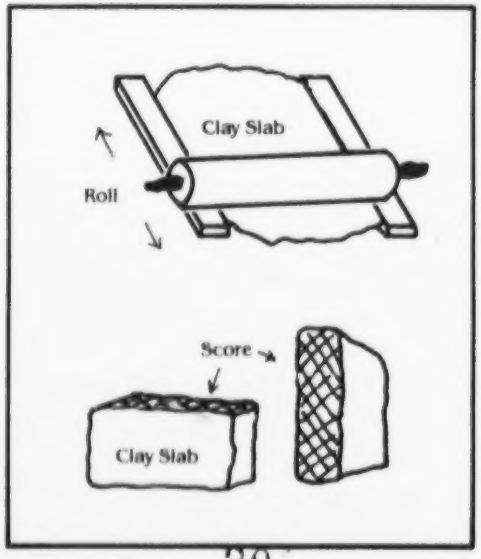
1. Review forming clay using the coil method, and discuss with students that American Indians primarily used this method.
2. Demonstrate how to roll out slabs using two sticks of equal size so that the slabs will be even. Cut the slabs with a needle, allow to dry until leather hard, and pin sections together by scoring edges and using a slip. Use small coils to reinforce inner edges.
3. Show various examples of combined forms.
4. Have students create functional forms, using a combination of slab and coil methods.

EVALUATION

Did students use the slab and coil methods in making ceramic forms?

EXTENSION

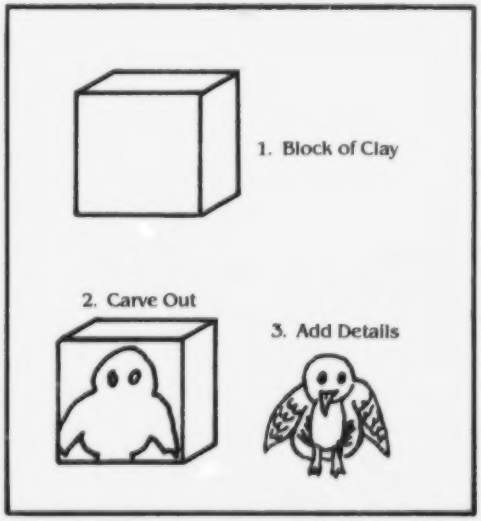
1. Have students decorate their pots with Indian designs using different colors of tempera paint.
2. Have students examine American Indian ceramics and then compare to contemporary works.



SCULPTURE

OBJECTIVE

Students will identify and construct a sculpture in the round using both additive and subtractive methods.



MATERIALS

self-hardening clay
wood tools
canvas-covered boards or a small turntable

RESOURCES

slides of animals or antique cars
examples of small sculpture-in-the-round

VOCABULARY

relief
additive
subtractive
in-the-round

ACTIVITY

1. Review relief sculpture. Show the difference between sculpture in the round and relief sculpture.
2. Review the additive and subtractive methods of sculpture, and show examples of each.
3. Show slides and pictures of cars and animals.
4. Have students choose an animal or car and make sketches of all sides of the subject.
5. Have students use both the additive and subtractive methods to make a sculpture from the sketches. Encourage the use of details.

EVALUATION

Can students identify and construct sculpture in the round?

EXTENSION

Have students create relief sculptures of the same subjects they used in the activity and then compare the sculptures.

6

CRITICAL AWARENESS

OBJECTIVE

Students will define and identify works of art that are realistic, fantasy or expressive in style.

MATERIALS

none

VOCABULARY

realism
fantasy
expressionism
mood
style

RESOURCES

Gladiolas by Auguste Renoir
Iris by Morris Louis
Sunflowers by Vincent van Gogh
Flowers in Vase by Georges Rouault

ACTIVITY

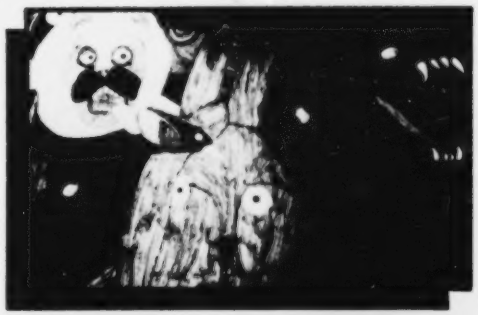
1. Define realism, fantasy and realistic.
2. Display examples of flower paintings from the resource list as well as student watercolor paintings from the painting unit.
3. Ask students the following questions:
   - What moods are expressed in each work of art?
   - What differences exist in color and style that cause these reactions?
   - Are any works of art distorted? (Review from shape unit)
   - Are any of them unrealistic?
   - Which ones are most realistic?
4. Have students determine the style of each work of art.
5. Have students practice identifying realism, fantasy and expressionism by examining works with the same theme (i.e., portraits, landscapes, etc.).

EVALUATION

Can students identify works of art as being realistic, fantasy or expressive?

EXTENSION

Have students look at a series of art work and judge whether or not the artist has successfully created a mood within that work of art.



CAREERS

OBJECTIVE

Students will identify ceramics as a possible career field.

MATERIALS

none

RESOURCES

Watching Artists at Work (film)
ceramic objects

VOCABULARY

potter
ceramics

ACTIVITY

1. Invite a local potter to visit the class to demonstrate the craft of making ceramics.

Note: If a potter is not available, show and discuss the film, *Watching Artists at Work.*

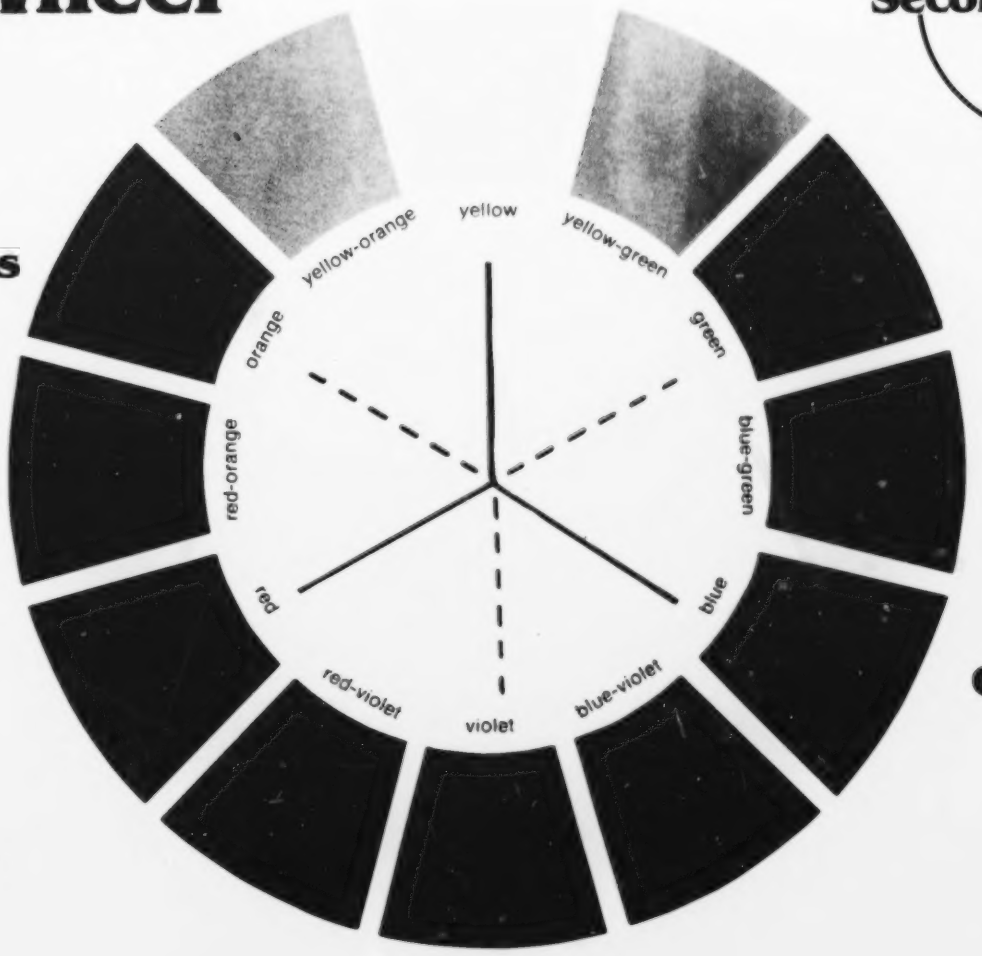
EVALUATION

Can students describe in an essay pottery as a career?

EXTENSION

Have students gather a collection of ceramics or make a scrapbook of pictures of ceramics and distinguish between hand-forming and commercial methods of construction.

Color Wheel



Secondary Colors

Warm Colors

Cool Colors

Primary Colors

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CAREERS IN ART

The following are the addresses of organizations, associations, offices and boards which can supply brochures, lists, pamphlets and other important information to students interested in careers in art. Request information and help (in pursuing your career, choosing a good school or finding an apprentice program to aid in your career development) from those in your area of interest.

Advertising Typographers Association
161 Eighth Avenue
New York, New York 10001

American Art Therapy Association
428 East Preston Street
Baltimore, Maryland 21202

American Association of Museums
1055 Thomas Jefferson Street N.W.
Washington, D.C. 20007

American Association of Zoological Parks and Aquariums
Oglebay Park
Wheeling, West Virginia 26003

American Council for the Arts
570 Seventh Avenue
New York, New York 10018

American Crafts Council
44 West 53rd Street
New York, New York 10019

American Federation of Television and Radio Artists (AFTRA)
1350 Avenue of the Americas
New York, New York 10019

American Film Institute
Kennedy Center for the Performing Arts
Washington, D.C. 20566

American Institute of Architects (AIA)
1735 New York Avenue N.W.
Washington, D.C. 20006

American Institute of Graphic Arts (AIGA)
1059 Third Avenue
New York, New York 10021

American Society of Interior Designers (ASID)
1430 Broadway
New York, New York 10018

American Society of Landscape Architects (ASLA)
2013 I Street N.W.
Washington, D.C. 20006

Art Directors Club, Inc.
488 Madison Avenue
New York, New York 10022

Artists Equity Association
3726 Albemarle Street N.W.
Washington, D.C. 20016

Association of College, University and Community Arts Administrators
Post Office Box 2137
Madison, Wisconsin 53701

Association of Collegiate Schools of Architecture (ACSA)
1735 New York Avenue N.W.
Washington, D.C. 20006

Association of Handicapped Artists
1735 New York Avenue N.W.
Washington, D.C. 20006

Association of Medical Illustrators
5820 Wilshire Boulevard
Los Angeles, California 90036

Business Committee for the Arts, Inc.
Suite 2600, 1501 Broadway
New York, New York 10036

Center for Arts Information
625 Broadway
New York, New York 10012

College Art Association of America
16 East 52nd Street
New York, New York 10022

Education Council of the Graphic Arts Industry
4615 Forbes Avenue
Pittsburgh, Pennsylvania 15213

Foundation for Interior Design Education Research (FIDER)
242 West 27th Street
New York, New York 10001

Graphic Artists Guild
30 East 20th Street
New York, New York 10003

Industrial Design Society of America (IDSA)
6802 Poplar Place
McLean, Virginia 22101

International Alliance of Theatrical Stage Employees
1515 Broadway
New York, New York 10036

International Center of Photography
1130 Fifth Avenue
New York, New York 10028

National Academy of Design
1083 Fifth Avenue
New York, New York 10028

National Architecture Accrediting Board (NAAB)
1735 New York Avenue N.W.
Washington, D.C. 20006

National Art Education Association
1916 Association Drive
Reston, Virginia 22091

National Arts Job Bank
141 East Palace Avenue
Santa Fe, New Mexico 87505

National Assembly of State Arts Agencies
1010 Vermont Avenue N.W., Suite 316
Washington, D.C. 20005

National Association of Furniture Manufacturers
8401 Connecticut Avenue, Suite 911
Washington, D.C. 20019

National Association of Schools of Art (NASA)
11250 Roger Bacon Drive
Reston, Virginia 22090

National Council of Architectural Registration Boards
1735 New York Avenue N.W.
Washington, D.C. 20006

National Home Fashions League, Inc.
Post Office Box 58045
Dallas, Texas 75258

National Trust for Historic Preservation
1785 Massachusetts Avenue N.W.
Washington, D.C. 20036

Newspaper Guild
1125 15th Street N.W.
Washington, D.C. 20005

Opportunity Resources for the Arts
1501 Broadway
New York, New York 10036

Photographic Art and Science Foundation
111 Stratford Road
Des Plaines, Illinois 60016

Professional Photographers of America
1090 Executive Way
Des Plaines, Illinois 60018

Screen Cartoonists Guild
1616 West 9th Street
Los Angeles, California 90015

Society of Illustrators
128 East 63rd Street
New York, New York 10021

Union of Independent Colleges of Art (UICA)
4340 Oak Street
Kansas City, Missouri 64111

Women in Communications
Post Office Box 9561
Austin, Texas 78766

Resources

Print Materials

Books

Following is a selected bibliography of books related to visual arts education. The list is by no means complete. It is intended to stimulate teacher and student investigation of the range and type of publication in this category.

Arkansas Textbook List
(Please write the Arkansas Department of Education Textbook Office for the current listing.)

Anderson, Yvonne.
Teaching Film Animation to Children.
New York: Van Nostrand
Reinhold, 1970.
(Ages 6-18, film animation.)

Ashurst, Elizabeth.
Collage. London:
Marshall Cavendish Publications, 1976.
(Collage techniques for middle grade and high school.)

Bland, Jane Cooper.
Art of the Young Child. New York:
Simon & Shuster, 1957.
(Art for children ages 3-5.)

Boughner, Howard.
Posters. New York:
Pitman Publishing, 1962.
(Small paper back that outlines rules for poster-making. Can be used directly by middle and secondary students in planning posters.)

Bourdon, David.
Calder, Mobilist, Ringmaster, Innovator.
New York:
MacMillan, 1980.
(Story of Calder's life; 90 photographs of mobiles and stabiles; written for young readers.)

Bruandet, Pierre.
Photograms. New York:
Watson-Guptill, 1973.
(K-12, making pictures without a camera.)

Chaet, Bernard.
The Art of Drawing. New York:
Holt, Rinehart & Winston, 1970.
(Introduction to drawing, secondary students.)

Chapman, Laura.
Approaches to Art in Education. New York:
Harcourt, Brace, Jovanovich, 1978.
(Preschool through grade nine, emphasis on personal expression, art heritage and art in society; drawing, painting, graphics, photography, television, film, sculpture, crafts, architecture and environmental design, and ceremonial arts.)

Chapman, Laura.
Discover Art 1-6
Davis Publications, Inc.
Worcester, Massachusetts

Children Are Centers for Understanding Media. Association for Childhood Education International, 3615 Wisconsin Ave., N.W. Washington, D.C. 20016, copyright 1973.
(K-12; photography, television, film making.)

Churchill, Angiola.
Art for Preadolescents. New York:
McGraw-Hill, 1970.
(Ages 10-13; Nature of the learner, two-dimensional expression, three-dimensional construction, assemblages, theater, film making.)

Cohen, Elaine Pair and Gainer, Ruth Straus.
Art, Another Language for Learning. New York:
Citation Press, 1976.
(Elementary program. Clear suggestions for setting up the program.)

Colter, Lynn R. J.A.M.
Junior Art Museum. Cincinnati, Ohio:
J.A.M. Printing Co., 1977.
(Elementary school students; takes each culture and gives suggested art activities related to that culture.)

Cooke, Robert.
Designing with Light On Paper and Film.
Worcester, Mass.:
Davis Publications, 1969.
(Photograms — all ages.)

DeFrancesco, Italo.
Art Education, Its Means and Ends. New York:
Harper and Brothers, 1958.
(K-12 art program.)

Erdt, Margaret H.
Teaching Art in the Elementary School.
New York:
Holt, Rinehart and Winston, 1954.
(Art activities that integrate with the academics.)

Feldman, Edmund Burke.
Becoming Human Through Art. Englewood Cliffs, N.J.:
Prentice-Hall, 1970.
(Curriculum approach for teachers, K-12, functions of art, structure of art, painting, sculpture, architecture, film making, television, art criticism.)

Glubok, Shirley.
The Art of Ancient Egypt. New York:
Antheneum Publishers, 1963.
(Elementary appreciation.)

Greenberg, Pearl.
Art and Ideas for Young People. New York:
Van Nostrand Reinhold, 1970.
(Elementary and middle grade students; drawing, painting, photography, film making, graphics, textiles, sculpture, ceramics.)

Haffer, Virna.
Making Photograms, New York:
Hastings House, 1969.
(Photograms, all ages.)

Herberholz, Barbara.
Early Childhood Art. Dubuque, Iowa:
Wm. C. Brown Co., 1974.
(Early Childhood Art; art appreciation, photography, drawing, painting, printmaking, construction, puppets, textiles.)

Hochman, Shirley.
Identifying Art. New York:
Sterling Publishing Co., 1974.
(Identifies eight paintings and the artists. Gives suggestions for study and activities related to middle grade and secondary.)

Hoover, F. Lewis.
Art Activities for the Very Young.
Worcester, Mass.:
Davis Publications, 1961.
(Art activities for ages 3-6.)

Howell-Koehler, Nancy.
Soft Jewelry: Design, Techniques and Materials. Englewood Cliffs, N.J.:
Prentice-Hall, 1977.
(Middle grade and secondary jewelry program.)

Hurwitz, Al and Madeja, Stanley, S.
The Joyous Vision. New Jersey:
Prentice-Hall, 1977.
(Source for activities, teaching strategies, subject matter, and curriculum designing for teaching art appreciation.)

Kay, Alan.
Photography in Art Teaching. London:
B. T. Batsford, 1973.
(Middle grade and secondary photography program.)

Janson, H. W. and Dora Jane.
The Story of Painting for Young People: From Cave Painting to Modern Times. New York:
Harry Abrams, 1962.
(History of painting for middle grades.)

Janson, H. W.
History of Art for Young People. New York:
American Book Co., 1971.
(History of art for middle grades.)

Jenkins, Sarah.
Images of Change. St. Louis, Mo.:
Milliken Publishing Company, 1974.
(Series on art and culture with a thematic approach, transparencies, dittos and narrative description.)

Kinsey, Anthony.
How to Make Animated Movies. New York:
The Viking Press, 1970.
(Middle grade and secondary film animation.)

Lark-Horowitz, Betty; Lewis, Hilda Present; and Luca, Mark.
Understanding Children's Art for Better Teaching. Columbus, Ohio:
Charles E. Merrill Books, 1967.
(Development stages in children's art.)

Laury, Jean Ray and Aiken, Joyce.
Creating Body Coverings. New York:
Van Nostrand Reinhold, 1973.
(Costume design.)

Lidstone, John.
Self Expression in Classroom Art.
Worcester, Mass.:
Davis Publications, 1967.
(Grades 1-6; collage, construction, printing, poster making, jewelry making.)

Linderman, Earl W. and Herberholz, Donald W.
Developing Artistic and Perceptual Awareness. Dubuque, Iowa:
Wm. C. Brown Co., 1969.
(Ages 2-12; developing awareness.)

Linderman, Earl W. and Linderman, Marlene M.
Crafts for the Classroom. Dubuque, Iowa:
Wm. C. Brown Co., 1969.
(Ages 5-12; all crafts plus drawing, painting, printmaking, photography and filmmaking.)

Lowndes, Douglas.
Film Making in Schools. New York:
Watson-Guptill Publications, 1968.
(Middle grade and secondary filmmaking program.)

Madeja, Stanley with Sheila Onuska.
Through the Arts To The Aesthetic. St. Louis:
CEMREL, 1977.
(An aesthetic education curriculum for elementary programs.)

McFee, June King and Degge, Rogena M.
Art, Culture and Environment, A Catalyst for Teaching. Belmont, Calif.:
Wadsworth Publishing Company, 1977.
(Visual Arts education; K-12; concerned with art and its relationship to the environment.)

Mendelowitz, Daniel M.
A Guide to Drawing. New York:
Holt, Rinehart & Winston, 1976.
(Introduction to materials, skills and techniques; step-by-step program for beginning artists.)

Nelson, George.
How To See. Boston:
Little, Brown. 1977.
(Perception, excellent photographs of the world we live in.)

Patternore, Arnel W.
Art and Environment. New York:
Van Nostrand Reinhold, 1974.
(Art Education; elementary and middle grade students; costume design, drawing, interior design, architecture, community planning, communication.)

Patternore, Arnel W.
Printmaking Activities for the Classroom.
Worcester, Mass.:
Davis Publications, 1966.
(Early childhood through middle grade; printmaking.)

Plummer, Gordon S.
Children's Art. Judgement. Dubuque, Iowa:
Wm. C. Brown Co., 1974.
(Grades 1-6, art appreciation.)

Rosenberg, Lilli Ann Killen.
Children Make Murals and Sculpture.
New York:
Reinhold Book Corporation, 1968.
(Group sculpture and mural making for elementary and middle grade students.)

Schultz, Larry T.
Studio Art, A Resource for Artists-Teachers. New York:
Van Nostrand Reinhold, 1973.
(Drawing, painting, printmaking and three-dimensional activities for middle grade and high school.)

Scott, Guy.
Transfer Printing. Newton Center, Mass.:
Charles T. Bradford, 1977.
(Direct transfer printing on polyester cloth, all ages.)

Sommer, Elyse.
Contemporary Costume Jewelry. New York:
Crown Publishers, 1974.
(Middle grade and secondary jewelry program.)

Sparkes, Roy.
Teaching Art Basics. New York:
Watson-Guptill Publications, 1973.
(Aimed at teaching the elements of design to ages 6-9; offers basic information pertinent to any age.)

Sproul, Adelaide.
With A Free Hand. New York:
Reinhold, 1968.
(Primary and middle grade students; printing, drawing, graphics, ceramics and sculpture.)

Tuck, Barbara and Judy, Harriett.
How to Teach Children to Draw, Paint, and Use Color. New York:
Parker Publishing Co., 1975.
(Drawing, painting, and mixed media activities for elementary students; activities that integrate with academic subjects.)

Wachowiak, Frank and Hodge, David.
Art in Depth. Scranton, Pa.:
International Textbook Co., 1970.
(Art program for the young adolescent.)

Wachowiak, Frank and Ramsay, Theodore.
Emphasis: Art. Scranton, Pa.:
International Textbook Co., 1971.
(Art program for the elementary student.)

Resource information provided by
the Georgia Department of Education

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Periodicals and Newspapers.

Magazines and newspapers are valuable in the study of art criticism and contemporary visual arts issues. Professional journals provide varied viewpoints on teaching art. Articles found in each offer a broad range of subjects for intellectual and aesthetic stimulation.

African Arts
African Studies Center
University of California
Los Angeles, Calif. 90024

American Artist
Subscription Dept.
1 Color Court
Marion, Ohio 43302

American Crafts (formerly Crafts Horizon)
American Crafts Council
P.O. Box 561
Martinsville, N.J. 08836

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Architectural Record
P.O. Box 564
Highstown, N.J. 08520

Art Education
National Art Education Association
1916 Association Dr.
Reston, VA 22091

Art Forum
P.O. Box 980
Farmington, N.Y. 11737

Art in America
150 E. 58th St.
New York, N.Y. 10022

Art News
Subscription Service
P.O. Box 969
Farmingdale, N.Y. 11737

Art Teacher
National Art Education Association
1916 Association Dr.
Reston, Va. 22091

Newsweek
The Newsweek Bldg.
Livingston, N.J. 07039

Portfolio
Subscription Service Bureau
P.O. Box 2714
Boulder, Colorado 80322

School Arts
50 Portland St.
Worcester, Mass. 01608

Smithsonian Institution
Smithsonian Association
P.O. Box 404
Flushing, N.Y. 11478

Time
Time-Life Bldg.
Chicago, Illinois 60611

Slides and Filmstrips

Filmstrips, art reproductions and slides offer a broad scope of content and organization. A visual arts program is definitely enhanced by the flexibility and accessibility of this media. Fidelity of reproduction to original artwork, including sharp focus and accurate color, is essential in collections of posters and art reproductions.

Arkansas Arts Center
Film Department
MacArthur Park
Little Rock, AR 72203

American Council on Education
1785 Massachusetts Ave., N.W.
Washington, D.C. 20063

American Library Color Slide Co.
P.O. Box 5810
New York, N.Y. 10017

American Crafts Council, Research and Education Department
29 West 53rd St.
New York, N.Y. 10019

Arkansas Endowment for the Humanities/ Resource Center
1010 West Third, Suite 301
Little Rock, AR 72201
501-372-2691

Art Institute of Chicago
S. Michigan Ave. and E. Adams St.
Chicago, Ill. 60603

Audio Visual Center
Indiana University
Bloomington, Ind. 47401

Bailey Film Associates
11559 Santa Monica Blvd.
Los Angeles, Calif. 90025

Dr. Black Color Productions
1309 N. Genese Avenue
Los Angeles, Calif. 90046

Budek Films and Slides
1023 Waterman Ave.
East Providence, R.I. 02906

Center for Humanities, Inc.
2 Holland Ave.
White Plains, N.Y. 10603

Colonial Films
71 Walton St.
Atlanta, Ga. 30303

Educational Dimensions Corporation
Box 488
Great Neck, N.Y. 11022

Educational Audio Visual, Inc.
Pleasantville, N.Y. 10570

Grolier Educational Corp.
845 Third Avenue
New York, N.Y. 10022

Hester and Associates
11422 Harry Hines Blvd.
Dallas, Texas 75229

Image Color Slides
P.O. Box 811
Chapel Hill, N.C. 27514

International Film Bureau, Inc.
332 S. Michigan Ave.
Chicago, Ill. 60604

Life Filmstrips
Time-Life Building
Rockefeller Center
New York, N.Y. 10020

McGraw-Hill
1121 Avenue of the Americas
New York, N.Y. 10036

National Gallery of Art
Constitution Ave. and 6th St., N.W.
Washington, D.C. 20001

Dr. Konrad Prothmann
2378 Soper Ave.
Baldwin, N.Y. 11510

Sandak, Inc.
4 East 48th St.
New York, N.Y. 10017

Slides for Education
5574 Lakewood Ave.
Detroit, MI 48213

Society for Visual Education, Inc.
1345 Diversey Pkwy.
Chicago, Ill. 60614

University Prints
15 Brattle St.
Harvard Square
Cambridge, Mass. 02138

Van Nostrand Reinhold Co.
450 West 33rd St.
New York, N.Y. 10001

Warren Schloat Productions, Inc.
Pleasantville, N.Y. 10570

Wilton Art Appreciation Programs
COMMUNACAD
The Communications Academy
Box 541
Wilton, CT 06897

Graphics: Posters and Art Reproductions

Harry Abrams
110 E. 59th St.
New York, N.Y. 10022

American Book Company
450 West 33rd St.
New York, N.Y. 10001

Art Education, Inc.
Blauvelt, N.Y. 10913

Artext Prints
Westport, CT 06880

Barton-Cotton
Sales Department
1405 Parker Road
Baltimore, MD 21227

Metropolitan Musuem of Art
Fifth Avenue & 82nd St.
New York, N.Y. 10028

Museum of Modern Art
11 West 53rd St.
New York, N.Y. 10019

My Weekly Reader-Art Gallery
Education Center
Columbus, Ohio 43216

National Art Education Association
1916 Association Dr.
Reston, Va. 22091

National Gallery of Art
Constitution Ave. and 6th St., N.W.
Washington, D.C. 20001

New York Graphic Society
140 Greenwich Avenue
Greenwich, Connecticut 06830

Penn Print Co.
572 Fifth Avenue
New York, N.Y. 10036

Dr. Konrad Prothmann
2378 Soper Ave.
Baldwin, N.Y. 11510

Shorewood Reproductions, Inc.
Department 2
724 Fifth Avenue
New York, N.Y. 10019

Skira Art Books
Distributed by World Publishing Co.
2231 West 110 Street
Cleveland, Ohio 44102

University Galleries
Dept. SA
520 Fifth Avenue
New York, N.Y. 10036

University Prints
15 Brattle St.
Harvard Square
Cambridge, Mass. 02138

Van Nostrand Reinhold Co.
450 West 33rd St.
New York, N.Y. 10001

ACI Films, Inc.
16 West 46th St.
New York, N.Y. 10036

American Crafts Council
Research & Education Dept.
29 West 53rd St.
New York, N.Y. 10019

American Federation of Arts
41 East 65th St.
New York, N.Y. 10021

Arkansas Department of Education
Film Library
#4 Capitol Mall
Little Rock, AR 72201

Bailey Film Associates
11559 Santa Monica Blvd.
Los Angeles, Calif. 90025

B.F.A. Educational Media
(Columbia Broadcasting System)
2211 Michigan Ave.
Santa Monica, Calif. 90404

Brandon Films, Inc.
221 West 57th St.
New York, N.Y. 10019

Center for Mass Communication of
Columbia University Press
562 West 113th St.
New York, N.Y. 10025

Contemporary Films, Inc.
330 West 42nd St.
New York, N.Y. 10036

Contemporary Films/McGraw Hill
Princeton Rd.
Highstown, N.J. 08520

Encyclopedia Britannica Films, Inc.
425 N. Michigan Ave.
Chicago, Ill. 60611

Hester & Associates
11422 Harry Hines Blvd.
Dallas, Texas 75229

International Film Bureau, Inc.
332 S. Michigan Ave.
Chicago, Ill. 60604

Janus Films
745 Fifth Avenue
New York, N.Y. 10022

McGraw-Hill Films
1121 Avenue of the Americas
New York, N.Y. 10036

Monument Film Corporation
267 West 25th St.
New York, N.Y. 10001

Museum of Modern Art
11 West 53rd St.
New York, N.Y. 10019

Museum Without Walls
Universal City Studios, Inc.
221 Park Avenue So.
New York, N.Y. 10003

NBC Educational Enterprises
30 Rockefeller Plaza
New York, N.Y. 10020

N.I.T. Bureau of Audio Visual Education
School of Education
Indiana University
Bloomington, Ind. 47401

Pyramid Films
Box 1048
Santa Monica, Calif. 90406

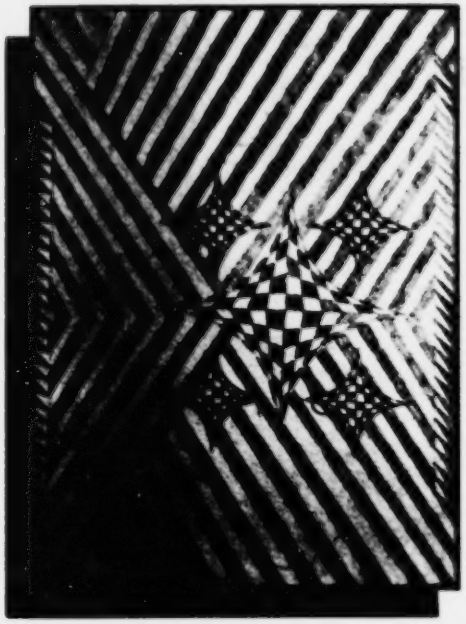
Sterling Movies
375 Park Avenue
New York, N.Y. 10022

Time-Life Films
43 West 16th St.
New York, N.Y. 10011

Universal Education Visual Arts
221 Park Ave., S.
New York, N.Y. 10003

University of Southern California
Film Distribution Section
University Park
Los Angeles, Calif. 90007

Warren Schloat Productions, Inc.
Pleasantville, N.Y. 10570



Museum Resources

Arkansas Arts Center
State Services
MacArthur Park
Little Rock, AR 72203

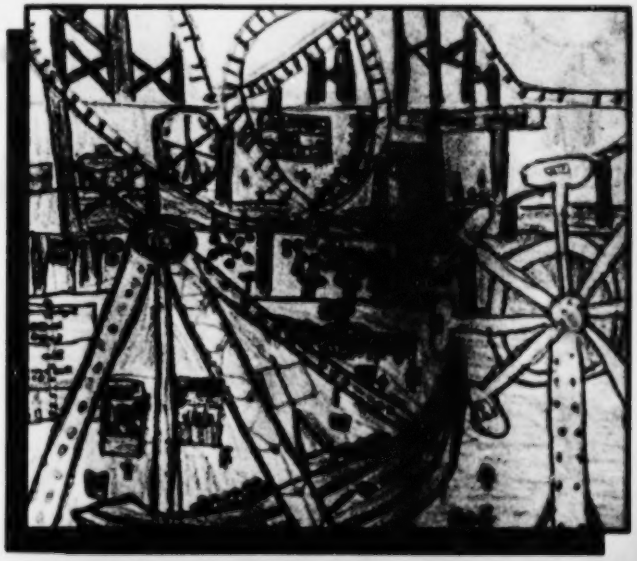
National Gallery of Art
Extension Service
Washington, D.C. 20565
Color slide lectures with recordings, 16mm films, special publications and travel exhibits.

Hirshhorn Museum and Sculpture Garden
Museum Shop
Smithsonian Institution
Washington, D.C. 20560
Postcards and reproductions, publications and slides, comprehensive catalogue of the entire collection.

Freer Gallery of Art
Smithsonian Institution
Washington, D.C. 20560
Middle Eastern and Eastern art and American art; slides and reproductions of collection.

Museum of Contemporary Crafts
29 West 53rd Street
New York, N.Y. 10019
Illustrated catalogs and sets of slides from shows.

The Art Institute of Chicago
Michigan At Adams
Chicago, Ill. 60603
Postcards and reproductions; publications and slides.



Glossary

ADDITIVE. Sculpture made from a process of gradually combining small pieces of material.

ANALOGOUS COLORS. Colors next to each other on the color wheel.

APPLIQUE. Ornaments made of one material sewed or fastened to another.

ARCHITECT. An artist who designs and oversees the construction of buildings and structures.

ARTIST. A person who uses taste, imagination, creative ability and skill to create fine art.

ASSEMBLAGE. A work of art made by combining fragments of objects or materials (usually found objects).

ASYMMETRICAL BALANCE. Balance achieved in an art composition by arranging the parts differently (not symmetrically) on each side of the art work.

AXIS. A central or principle line around which parts are arranged symmetrically.

BACKGROUND. The part of the picture toward the back. The surface upon which things are made or placed.

BLANKET STITCH. Also called the button stitch. The needle is brought in and out in a straight line and caught in an "L" shape and connected to the previous stitch.

BLEND. The gradual changing of a color or merging of colors so that they intermingle.

BLOCK LETTERS. Letters or type without serifs or hairlines.

BLOT. Carefully lifting or removing something off a surface.

BRAYER. A roller with a handle used to evenly apply ink in printmaking.

BRIGHT COLORS. Vibrant colors which are vivid and clear.

BRUSHSTROKES. Movement of the brush when appyling paint.

BRUSHSTROKE TECHNIQUES. Various techniques include dots, curved strokes, as well as:

Pulling: Pulling the brush to make a long even stroke.

Back-and-forth: Brushing in a back-and-forth motion.

Wet-on-wet: Painting on wet paper (usually wet with water).

Petal: Laying the brush on its side on the paper.

Dash: Lifting and touching the brush while moving it.

CARVE. To cut away materials with a tool to create a desired form.

CAST. To shape by pouring a liquid that will harden into a mold.

CENTER OF INTEREST. The visual focal point of an art work. That part of a composition that is first to attract attention.

CERAMICS. A term referring to the subject of pottery or the art of making things from clay, such as pottery, tiles and figures, etc.

CLAY. A stiff, sticky kind of earth that can be easily shaped when wet and hardens after drying or baking.

COIL CONSTRUCTION. A hand method of forming pottery with snakelike ropes or coils of clay.

COLLAGE. A two-dimensional work of art containing pieces of paper, cloth or other materials.

COLOR. A sensation produced visually by the amount and kind of reflected light. The light reflecting and absorbing characteristic which is a function of the pigment and gives paint its primary visual identity, such as red, blue, etc.

COLOR WHEEL. The orderly arrangement of colors on a chart.

COMMERCIAL ARTIST. An artist who mainly designs art for commercial use, such as advertisements, cartoons, signs, print materials, etc.

COMPLEMENTARY COLORS. Those colors which are directly opposite each other on the color wheel.

CONE. A solid figure with a flat, circular base that tapers to a point at the top.

CONTRAST. The comparative relationship between two or more relatively opposed elements or forces.

CONTOUR. The outline or felt edge of an object. The line that defines or bounds something.

CONVERGING. Coming together or meeting at a point.

COOL COLORS. Colors that lie adjacent to each other on the color wheel and are cool feeling, such as green, blue or violet.

CROSS-HATCH. Parallel lines that cross other parallel lines to achieve the effect of tones or shading.

CROSS STITCH. Two stitches at 45-degree angles to each other and usually done in rows and rectangles.

CUBE. A solid figure with six square, equal sides.

CUTTING TECHNIQUES. Methods used with scissors to produce effects such as fringe, slits, fanfolds, rolls, twists and braids.

CYLINDER. Any long, round object with flat ends such as a can or tube.
DETAIL. The small parts that make up a drawing such as surface texture, jewelry on a person, etc.
DIAGONAL. A line which is slanted.
DIAMOND. A shape with four sides that looks like a tilted square or two connected triangles.
DIMINISHING. Becoming progressively smaller.
DISTORTION. Parts changed or abstracted to make something look different but still resemble the original shape or form.
DOMINANT COLOR. A color which appears, in a work of art, as being strongest or most outstanding.
DRAW/DRAWING. The art of representing objects, ideas, emotions, etc., on a surface by using line, tone or color.
DRY BRUSH. A technique of drawing or painting with a brush that contains very little ink or paint.
DULL COLORS. Colors which are not vivid, intense, bright or clear.
EDGE. The extreme border or margin of anything.
EMOTION. A strong feeling of any kind which, in art, may be produced by color, line or subject, etc.
EMPHASIS. A technique used to place greater attention or stress on certain areas or objects in an artwork.
EXPRESS. To show what one feels or thinks.
EXPRESSIONISM. The use of various art media and means to distort reality or to create a symbolic representation to express emotion.
FANTASY. A picture represented in the mind. Any strange mental image or illusion.

FASHION DESIGNER. An artist who designs clothing.
FIBER ARTISTS. Artists who create works of art from yarn, fabric or cloth.
FOLK ART. Decorative art which is used to make designs such as wallpaper or decorate furnishings.
FOREGROUND. The part of the picture which is nearest the observer or is in the front.
FORM. A three-dimensional solid.
FOUND OBJECT. Discards, remnants, samples, leftovers, etc., which artists may use to create collages, assemblages or constructions. Examples include rocks, spools, fabric scraps, etc.
FREE-FORM SHAPES. Shapes which do not conform to any set of conventional forms.
FREEHAND. Done by hand without using instruments or measurements, etc.
GADGET. A small device or object such as a cookie cutter, block or spool, etc.
GEOMETRIC SHAPES. Shapes made by rules of geometry such as a circle, square, rectangle, triangle or diamond.
GRADED TONES. Layers of watercolor or other painting medium which gradually get lighter or darker.
HARMONY. The unity of all the visual elements of a composition.
HEXAGON. A plane figure having six sides and six angles.
HORIZON LINE. An imaginary line, usually at the eye level of the observer, where the sky meets the earth.
HORIZONTAL. Parallel to the horizon and running straight across from side to side.
HUE. The exact name of a color, such as red, yellow or blue.

IMAGE. A mentally envisioned picture or idea.
IN-THE-ROUND. Sculpture which is meant to be viewed from all sides and stands on its own.
INTERIOR DECORATOR. An artist who plans and arranges the furnishings, decorations, etc., of the interior of houses, offices or public buildings.
INTERMEDIATE COLOR. A color obtained by mixing any two primary colors.
KNEADING. Working the clay with fingers or the heel of the hand in order to obtain a uniform consistency.
LANDSCAPE. A view of scenery or land.
LEATHER HARD. The condition of the raw ware when most of the moisture has left the body but when it is still soft enough to be carved or burnished easily.
LETTERING. The act of inscribing or making letters.
LIFE-SIZE. As big as the real object.
LINE. A mark made by a moving point. Types of line include: curved, zigzag, looped, thick, thin, short, long, broken, solid, light, or dark, etc.
LOOM. Any type of commercial or improvised machine or frame used for weaving yarn or thread.
MAN-MADE TEXTURE. The texture of objects found in a man-made environment, such as bricks, glass, etc.
MANUSCRIPT LETTERS. Letters written by hand (usually block letters).
MODE. A particular style or fashion of expression.
MODEL. A person who poses as a subject for an artist's work of art.
MONOPRINT. A process in which ink or paint is applied to a flat surface and paper laid upon it to make a print which will be one of a kind.

MOOD. The overall emotional effect portrayed in an art work.

MOSAIC. A decoration made of small pieces of stone, glass, tile, wood, etc., of different colors inlaid to form a picture or design.

MOTIF. A principal idea or theme used as a subject in art, literature, etc.

MOVEMENT. The way the eyes move about a work of art, or the degree of visual action that an artist develops in a design.

NATURAL OBJECTS. Objects found in nature, such as leaves, rocks, nuts, etc.

NATURAL CLAY. Clay which needs to be fired in a kiln.

NEGATIVE SPACE. The space not occupied by an object itself but circulating in and around it, contributing to the total effect of the design.

OCTAGON. An eight-sided figure.

ORIGINAL. Art work which is not copied or imitated from something else.

OUTLINE. The line that goes around the outer edge and shows the shape of something.

OVERLAPPING. When objects lap over each other. When something covers and extends beyond another.

PAINTER. An artist who creates art work by using paints and brushes.

PAINTING. An artwork created by applying paints to a surface.

PASTEL. Powdered pigment mixed with a binder and formed into sticks of chalk used for drawing.

PATTERN. A recurrence of shapes, colors, textures, etc., within a design or composition.

PERSPECTIVE DRAWING. Drawing done to show depth or to give a three-dimensional appearance.

PHOTOGRAPH. A picture made with a camera by exposing film or plates to light rays.

PHOTOGRAPHER. An artist who takes photographs with a camera.

PICTORIAL ELEMENTS. Elements such as line, shape or color, etc., used to create a picture.

PINCH POT. A pot created by shaping a ball of clay into a pot by pinching with the fingers and thumb.

PLASTER. A powdered mixture of lime, sand and water that hardens as it dries.

PORTRAIT. A picture of a person, especially of the face.

POSE. The position or stance in which a model is placed.

POSITIVE SPACE. The space occupied by an object.

POTTER. An artist who makes pottery.

PRESSURE. Continued action of a weight or force.

PRIMARY COLORS. The basic colors from which all others may be derived, such as red, yellow and blue.

PRINT. A multiple impression made from a master plate produced by an artist.

PRINTING/PRINTMAKING. The process used to produce impressions on ink or paint from plates, type, or objects, etc.

PRINT PAD. A sponge, paper or absorbent surface containing paint or ink that an object can be pressed into and then used to print.

PROGRESSIVE. Increasing in proportion.

PROPORTION. The relationship of one part to another or one object to another such as legs and arms to the torso.

PUDDLE. A small pool of paint or any liquid which stands.

RADIAL BALANCE. Balance in which the parts are arranged from a central point or axis.

REALISM. The style of creating art work based on reality or life as it really is.

RELIEF. Sculpture in which the design is a raised surface on a flat background.

REPEATED PATTERN. A pattern that is repeated.

REPETITION. The act of repeating something.

RUNNING STITCH. A simple in-and-out stitch.

SATIN STITCH. Straight stitches placed beside each other to fill in a shape.

SCORE. To scratch or cut a line.

SCULPTOR. An artist who creates three-dimensional artwork by carving, modeling, or casting, etc.

SCULPTURE. The art of making figures by carving, modeling or casting, etc.

SECONDARY COLOR. A color made by mixing two primary colors in equal proportions, such as red and blue to make purple.

SELF-HARDENING CLAY. Air dried clay which is not permanent.

SELF-PORTRAIT. A portrait of oneself made by oneself.

SHADE. A color value achieved by adding the complement or black to a color.

SHAPE. The outward contour or outline. A form or figure.

SHED. An opening in warp threads between which the shuttle passes with the weft thread.

SHED STICK. A thick, flat piece of wood, etc., used to separate the warp threads from the shed.

SHUTTLE. A tool used to slide the weft threads through the warp threads.

SLAB CONSTRUCTION. Method of clay construction using sheets of clay.
SLIP. A clay in liquid suspension (water and clay mixed to a cream consistency).
SPATIAL RELATIONSHIPS. The relationship of one object to another, such as circles to squares. Other examples include: back, forward, around, under, behind, over, into and away from, etc.
SPHERE. Any rounded body or shape in the form of a ball or globe.
STENCIL. A sheet of paper or other material in which a design has been cut so that the design can be reproduced on other surfaces by applying ink or paint to open areas.
STILL LIFE. An arrangement of inanimate or lifeless objects to be the subject of a drawing, painting or photograph.
STIPPLE. To paint, engrave or draw by means of dots or small touches.
STITCHES. A complete movement of a threaded needle through cloth or fabric. Different types of stitches include: running, satin, blanket and cross.
STITCHERY. Decorating cloth with stitches of yarn or thread.
STYLE. The characteristic manner or execution of a work of art, typical of a cultural group, a period of time or the work of an individual.
SUBJECT MATTER. That which is represented in a work of art.
SUBTLETIES. Expressions in subdued forms. Fine or delicate items in an art work which work unnoticeably.
SUBTRACTIVE. Sculpture made by cutting away excess material from the original block of material.

SYMMETRICAL BALANCE. Balance in which the elements are identical on each side of the composition.
TACKY. A sticky or gummy consistency.
TACTILE TEXTURE. A texture that can be felt by touching.
TEXTILE. A woven fabric.
TEXTURE. The surface "feel," such as roughness or smoothness which may be actual or suggested.
TEXTURE PATTERNS. Repeated designs of texture.
THREE-DIMENSIONAL. Having three dimensions: depth, height and breadth.
TINT. A color value achieved by adding white to a color.
TRANSPARENT. Easily seen through.
TWO-DIMENSIONAL. Flat. Having only two dimensions (lacking depth).
VALUE. The measure of the lightness or darkness of a color.
VERTICAL. Runs top to bottom or straight up and down.
VISUAL TEXTURE. Texture which appears visually but can't actually be felt by touching.
WARM COLORS. Hues or variations of hues in the red or orange section of the spectrum.
WARP. The vertical threads through which the weft is woven. The vertical threading of a loom.
WEAVER. An artist who weaves.
WEAVING. The interfacing of warp and weft threads (usually in an over/under pattern).
WEFT. The horizontal threads in weaving. They are woven back and forth across the warp to make cloth.
WET-ON-DRY. The method of applying watercolor on dry paper.
WET-ON-WET. The method of applying watercolor on wet paper.
YARN. Any spun thread used for weaving or knitting.